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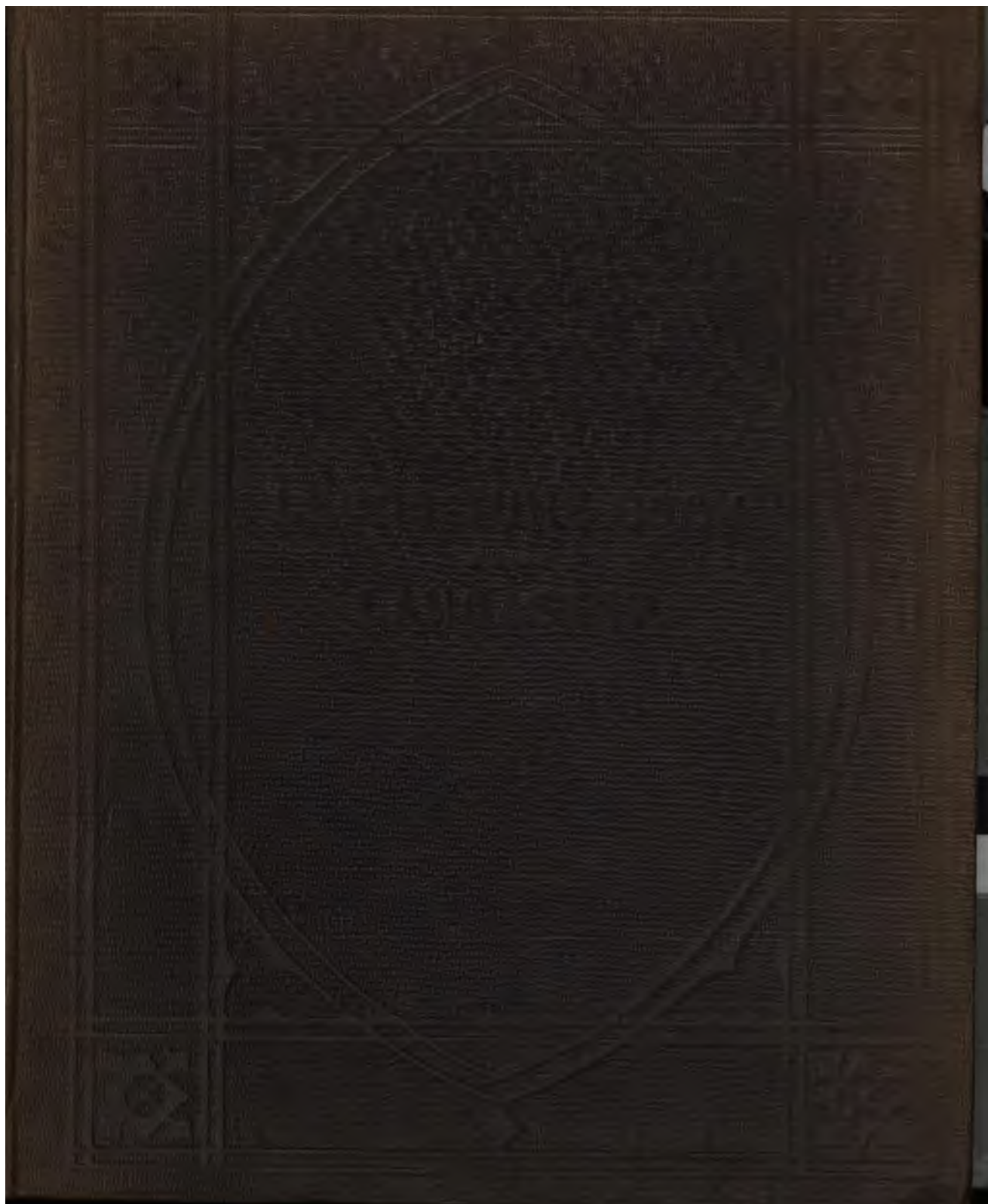
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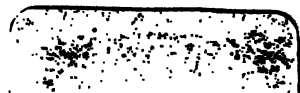
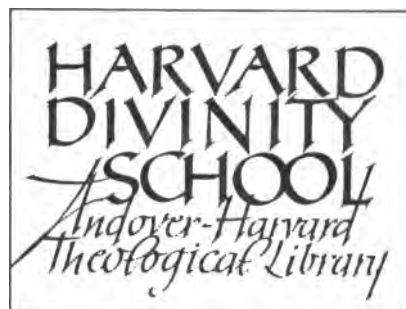
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## P R E F A C E .

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THIS Collection owes its existence to the difficulty I have experienced for some years in finding good Congregational Tunes to the most peculiar metres. Having searched in vain for a Tune Book that supplied this want, I determined with such material as I had within reach, to form one of my own, and one in which I think will be found Tunes agreeable to the sentiment of the different Hymns to which they are set, and also which will be readily learnt by Congregations where this Work is used.

The Book has no particular denominational pretensions, and therefore can be used freely in Church or Chapel.

Although it has not been my object to form a large Collection, yet I believe the Tunes will be found numerous and varied enough to meet the requirements of most of the Hymn Books now in use.

In this Collection will be found some of the best Ancient and Modern Tunes, also several Tunes not to be recommended as musical compositions, but effective simply, from their flowing melody and adaptation to special Hymns. Experience has shewn that if the melody be distinct, difficult Tunes may be learnt, and sung more heartily than those wherein the chords are grand, and the progression perfect, but where the melody possesses few distinctive features. Having stated so much, it now only remains for me to acknowledge with extreme gratitude, my great obligations to the following gentlemen:—

JOHN NAYLOR, Esq., Mus. Bac., Organist, Parish Church, Scarbro, for Tunes 7, 16, 68, 93, 109, 127, 129, 166, 168, 171, 172, 182, 216, 224, 227, 229.

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The Right Reverend The LORD BISHOP of ARGYLL, for permission to print Tune 163.

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JOSEPH ROBERTSHAW, Esq., Keighley, for Tune 75.

ISAAC BEAUMONT, Esq., Organist, Gildersome, for Tune 73.

F. MUGFORD, Esq., Lay Vicar, Exeter Cathedral, for Tune 197.

CHAS. E. WURTZBURG, Esq., for Tune 4.

And others from whom I have received much valuable assistance. This work being intended more as a supplementary one to the Hymn Tune Books now in use, I have provided a second index to most of the peculiar metres as a better guide to those who know Tunes best by first lines, when they will readily find out the Tune required. I have spared neither time, pains, nor expense in the furtherance of my object, and I have also used every endeavour to avoid infringement of copyright. Should I, however, by any chance have inadvertently erred in respect of the rights of others, I beg to express my regret. I cannot close this preface without tendering my warmest thanks to many excellent friends who have sent Original Tunes—not appearing in this volume—will they accept the assurance that their kindness is none the less appreciated.

*Hunslet Road, Feb. 22nd, 1868.*



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Soft as fades the sunset splendour . . .	P.M. . . .	260
*Sometimes a light surprises . . .	7,6,7,6. D . . .	160, 162
Sun of my soul, Thou Saviour dear . . .	L.M. . . .	70, 71
*Tis Nature's time for prayer . . .	6,10,10,6, . . .	209
There is a calm for those who weep . . .	8,8,8,4. . . .	177
*There was joy in heaven . . .	5,5,7,8,7,7,6 . . .	187
*The night is come wherein at last we rest . . .	10,10,10,4 . . .	211
*The day expires . . .	4,4,6,7,5 . . .	212
The Lord my pasture shall prepare . . .	8,8,8,8,8,8 . . .	88
The spacious firmament on high . . .	L.M.D. . . .	91
*The prayers I make will then be sweet indeed . . .	P.M. . . .	218
*Thou, who didst stoop below . . .	6,6,10,6,6,10 . . .	189, 229
Thou art, O God, the life and light . . .	8,8,8,8,8,8 . . .	167
*Thou, whose Almighty word . . .	6,6,4,6,6,6,4 . . .	232
Though faint yet pursuing we go on our way . . .	11s . . .	213
*To all Thy faithful people, Lord . . .	8,6,8,6,8,8 . . .	167
*To prayer, to prayer! for the morning breaks . . .	P.M. . . .	204, 219
*Wake not, O Mother, sounds of lamentation . . .	11,10,11,10 . . .	135
*We covenant with hand and heart . . .	8,6,8,6,8,8,8,8 . . .	193
*Weep, Zion, weep . . .	4,4,6,6,6 . . .	169
*What comforts, Lord, to those are given . . .	9,8,9,8 . . .	184, 210
What sinners value, I resign . . .	L.M. . . .	64
When our heads are bowed with woe . . .	7,7,7,7 . . .	128
*When for me the silent oar . . .	7,6,7,6,7,7 . . .	131
*When spring unlocks the flowers, &c. . . .	P.M. . . .	182
When rising winds, and rain descending . . .	9,8,9,8. D . . .	184, 210
*When through the torn sail, &c. . . .	P.M. . . .	192
When summer suns their radiance fling . . .	P.M. . . .	223
Whither, midst falling dew . . .	P.M. . . .	220
While shepherds watched their flocks by night . . .	C.M. . . .	40
While thee I seek protecting power . . .	C.M.D. . . .	33, 48
*With silence only as their benediction . . .	11,4,11,4 . . .	194
Yet a few years, or days, perhaps . . .	8,8,8,8,8,8 . . .	80



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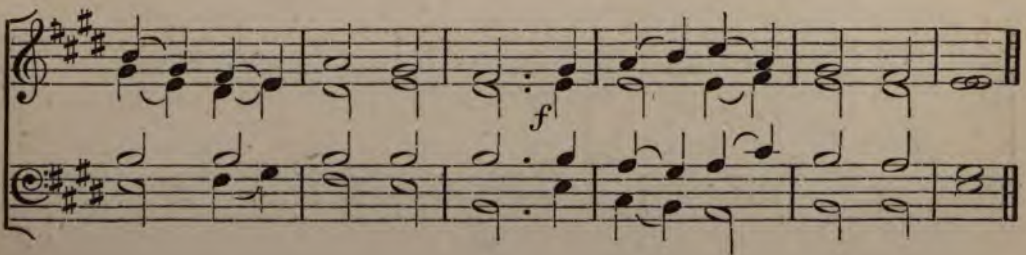
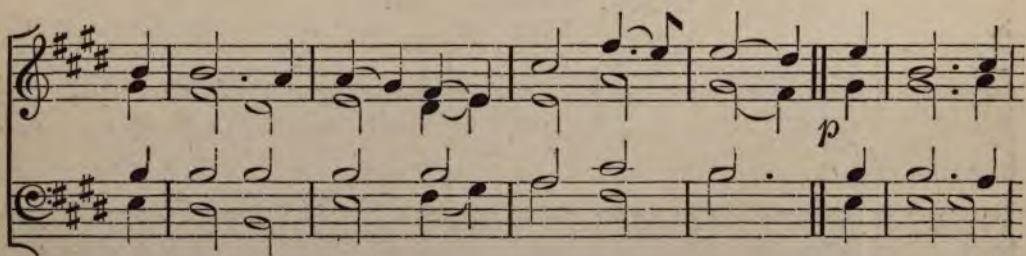
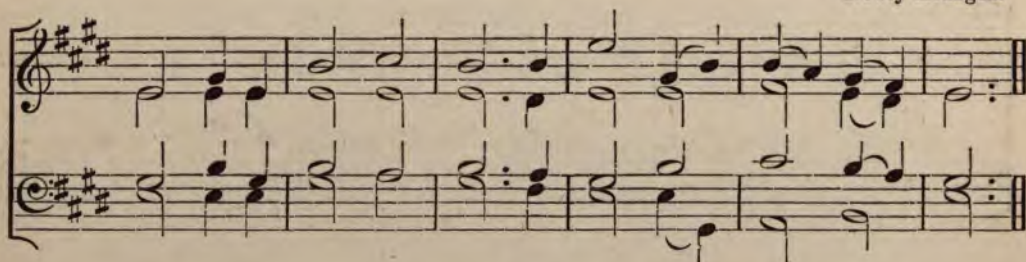
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# The Leeds Tune Book.

1.

Milton Abbey. S.M.

Newly arranged.



Carlisle. S.M.

C. LOCKHART.

2.



St. Brides. S.M.

Dr. HOWARD, 1780.

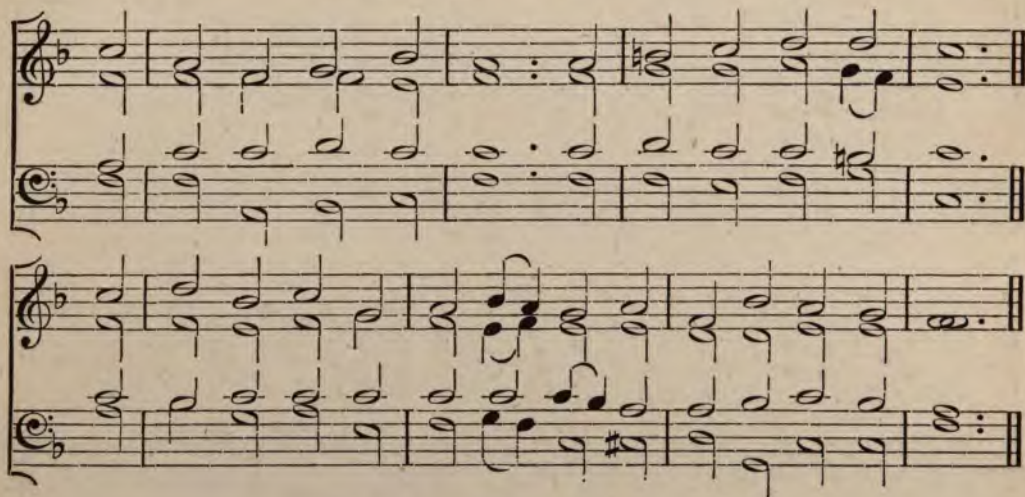
3.



4.

## St. Marks.

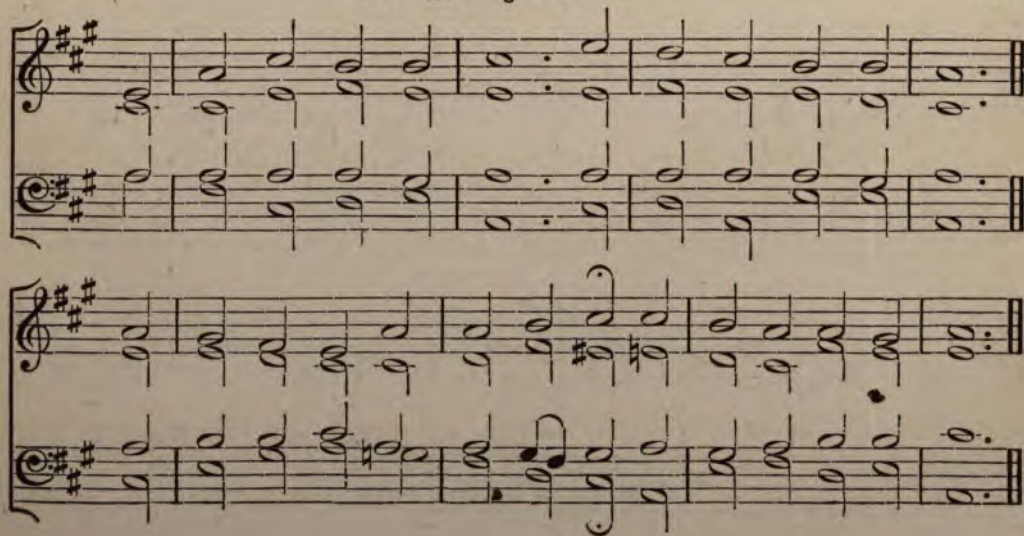
C. E. WURTZBURG. 1865.



5.

## St. Michaels. S.M.

1588.

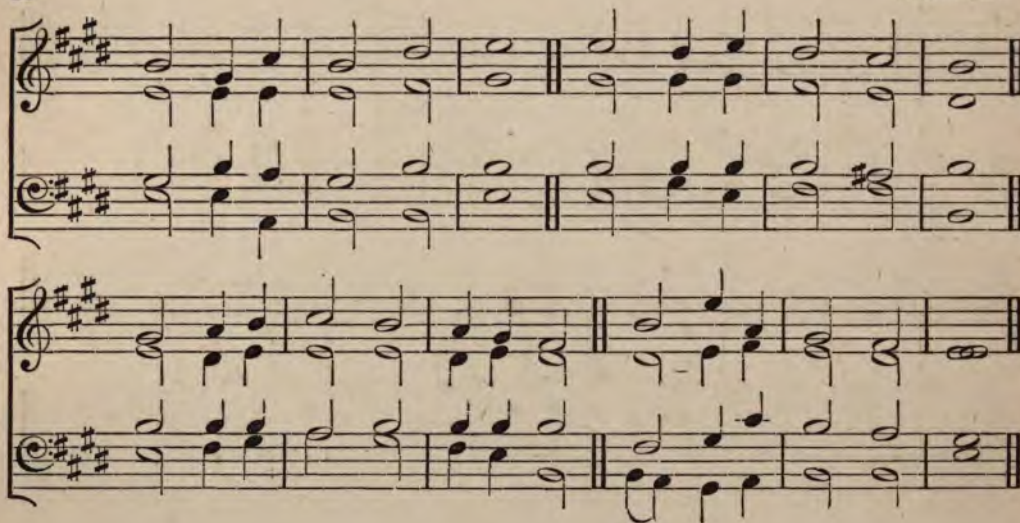




6.

## Huddersfield. S.M.

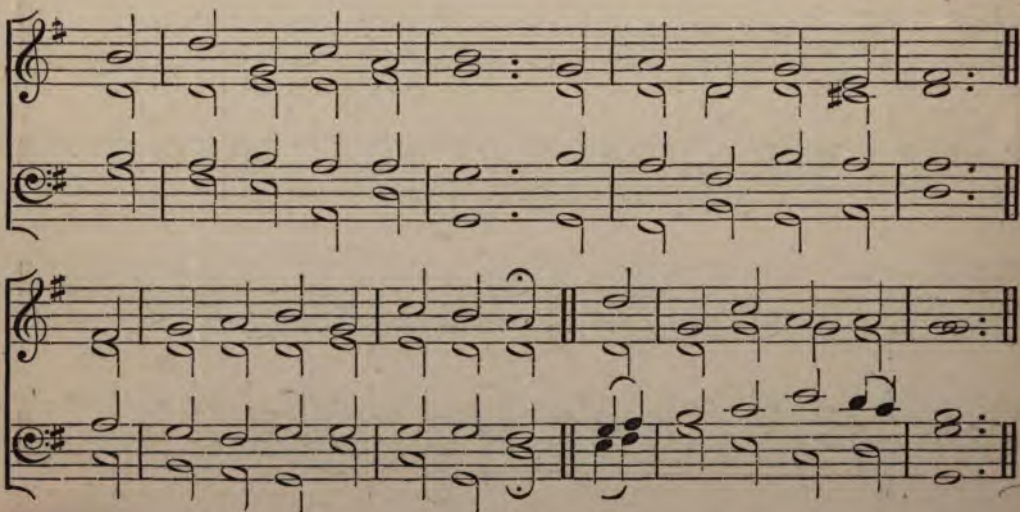
WHITAKER.



7.

## Leeds. S.M.

JOHN NAYLOR, MUS. BAC.



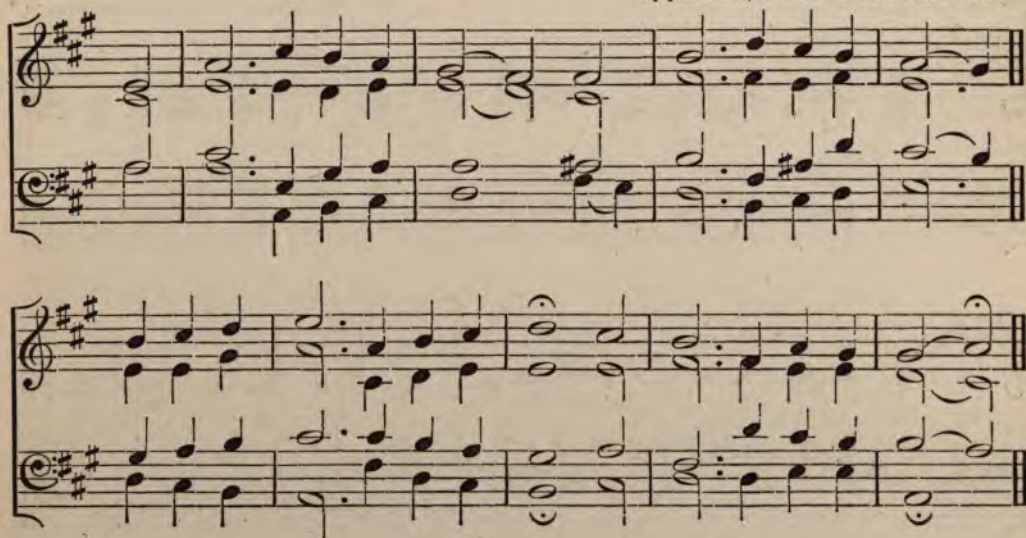


8.

## Ancaster. S.M.

SAMUEL SMITH.

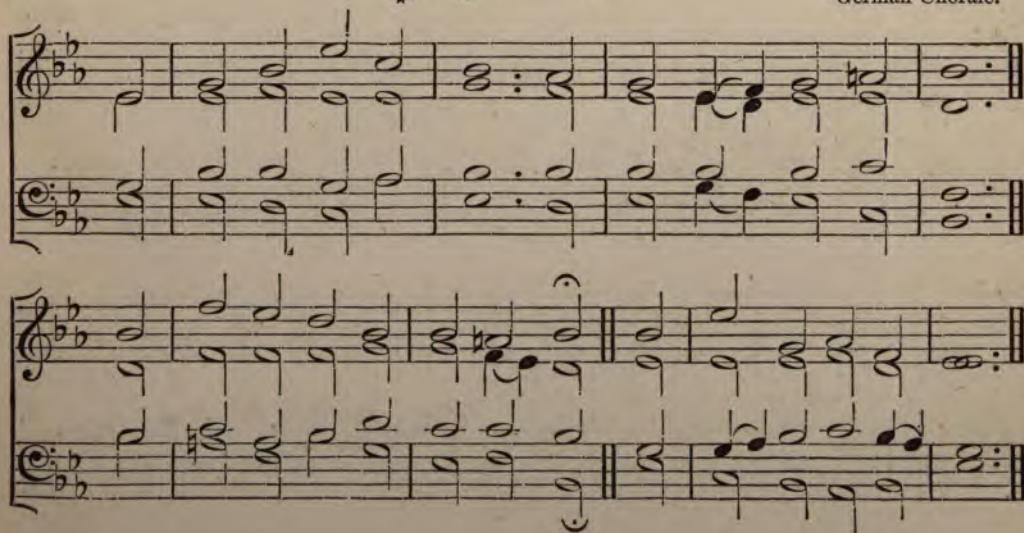
By permission, from the "Bradford Tune Book."



9.

## Prague. S.M.

German Chorale.



# Franconia. S.M.

10.

This arrangement  
By permission, from the "Bradford Tune Book."

Two systems of musical notation for the piece 'Franconia'. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The first system contains two measures, and the second system contains two measures. The notation includes various note values, rests, and repeat signs at the end of each system.

# Augustine. S.M.

11.

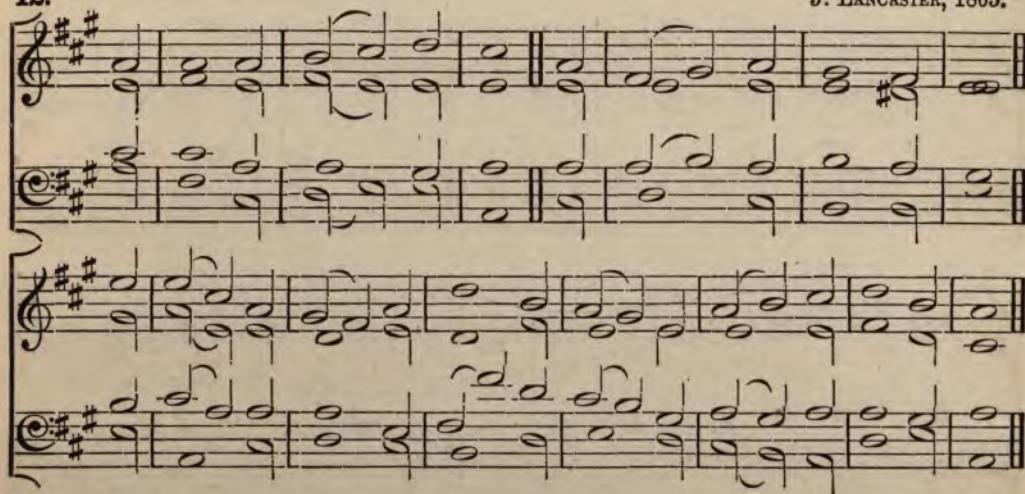
BACH.

Two systems of musical notation for the piece 'Augustine'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system contains two measures, and the second system contains two measures. The notation includes various note values, rests, and repeat signs at the end of each system.

Buckton. S.M.

J. LANCASTER, 1865.

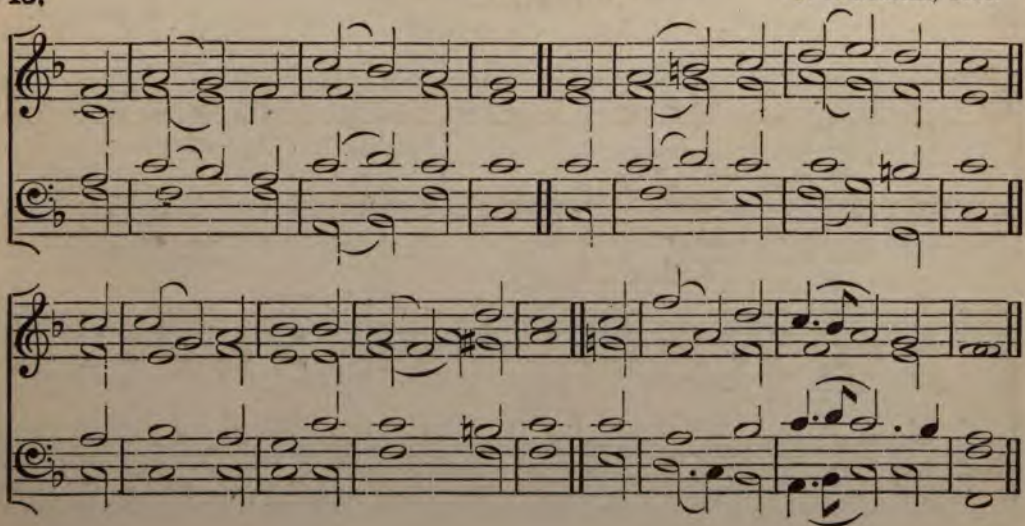
12.



Swindon. S.M.

J. LANCASTER, 1854.

13.

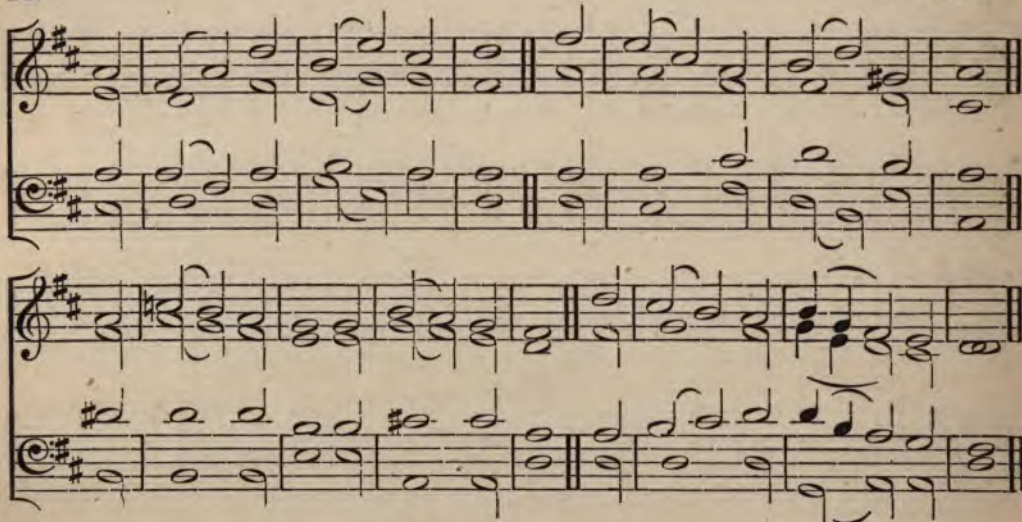




# Christ Church. S.M.

14.

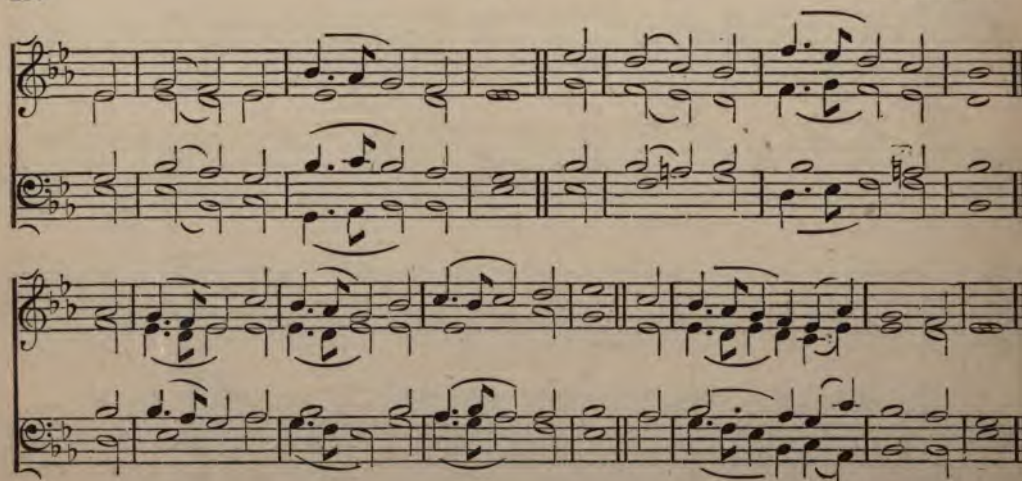
S. WESLEY.



# Mount Ephraim. S.M.

15.

B. MILGROVE.

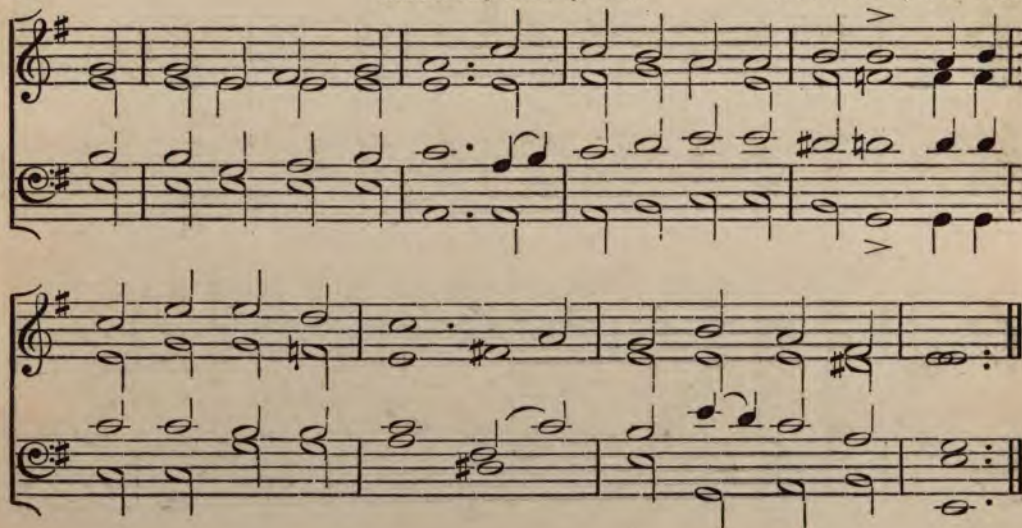


St. Helier. S.M.

16.

"Far from my heavenly home."

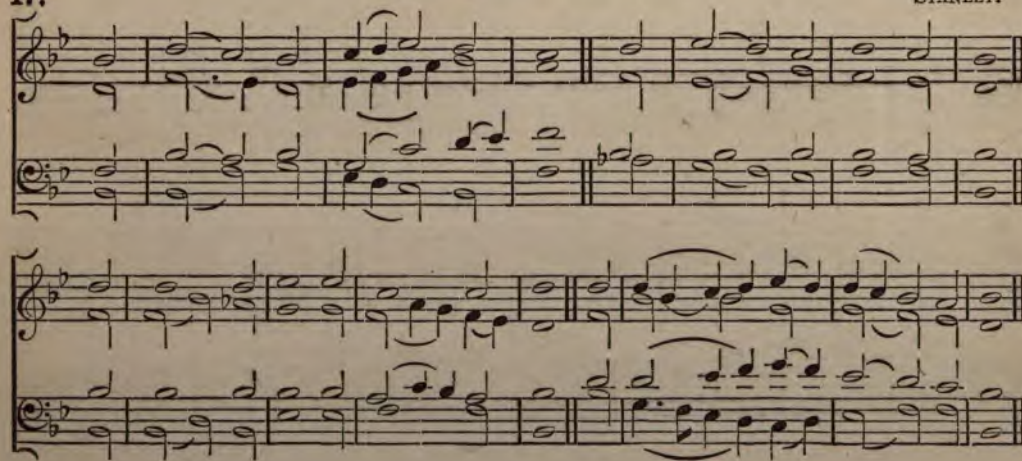
JOHN NAYLOR, MUS. BAC.



Horton. S.M.

17.

STANLEY.

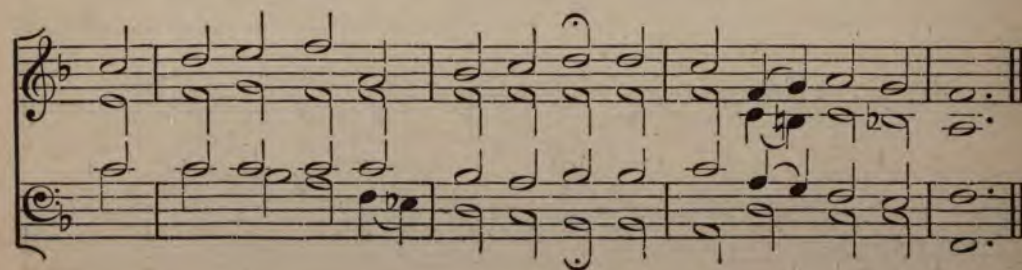
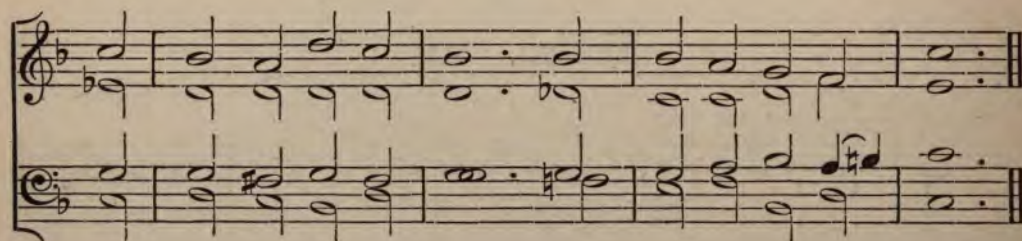
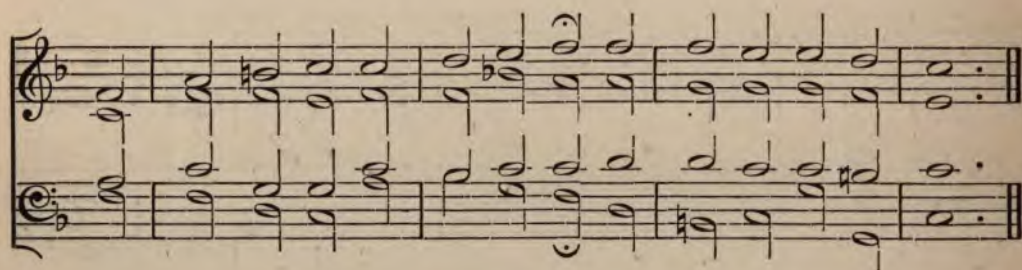
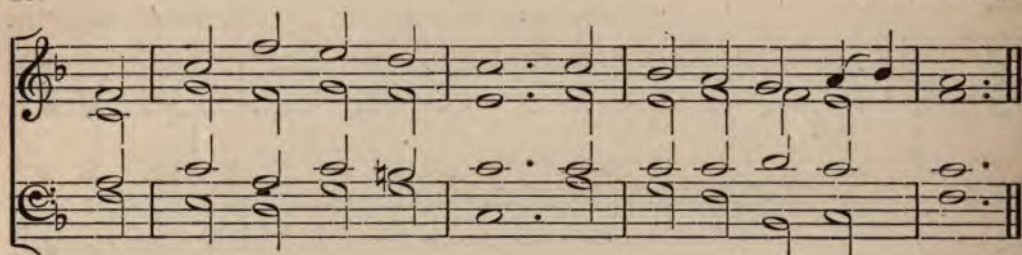




18.

## North Hill. D.S.M.

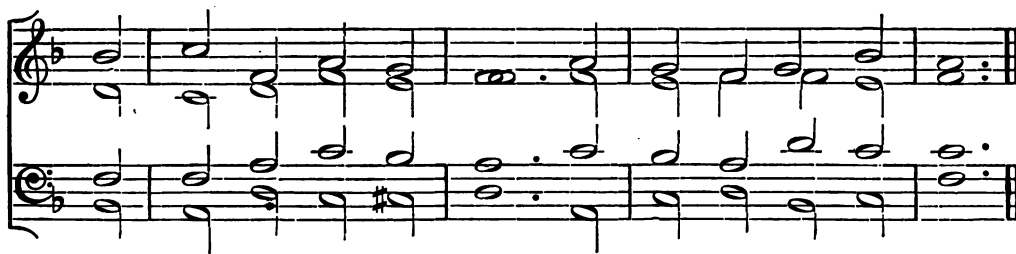
C. J. LA TROBE.



19.

Oxford. D.S.M.

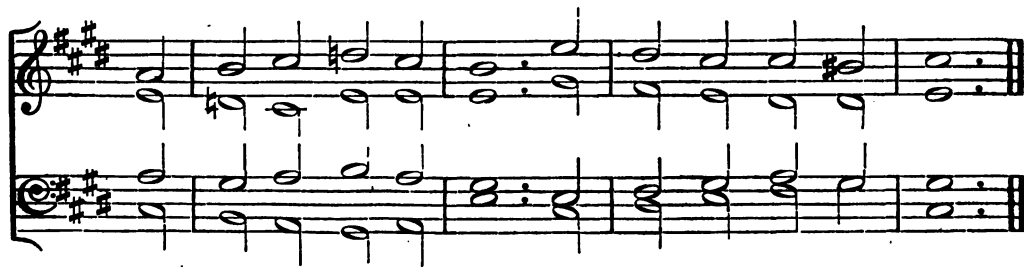
EDWARD BOOTH.



20.

# Brunswick. D.S.M.

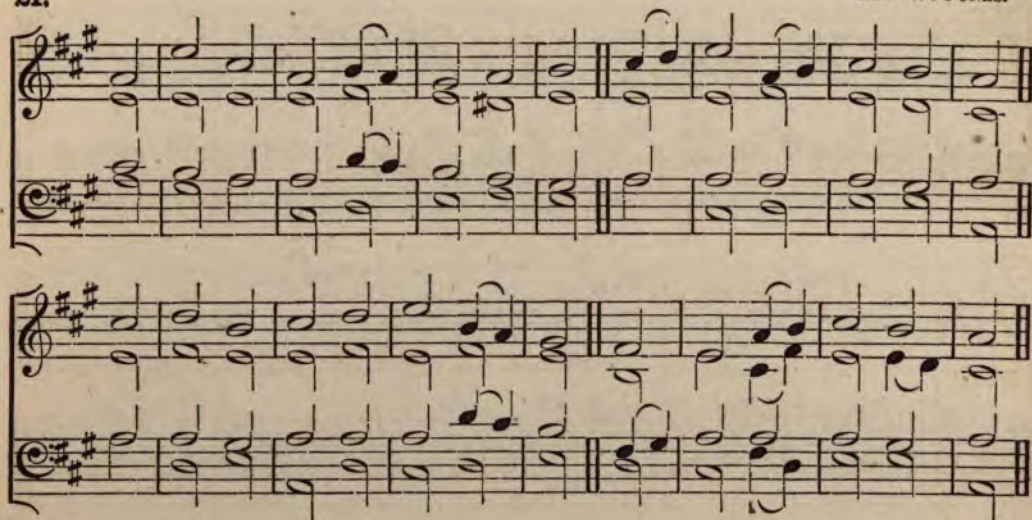
EDWARD BOOTH.



# Hayland. C.M.

21.

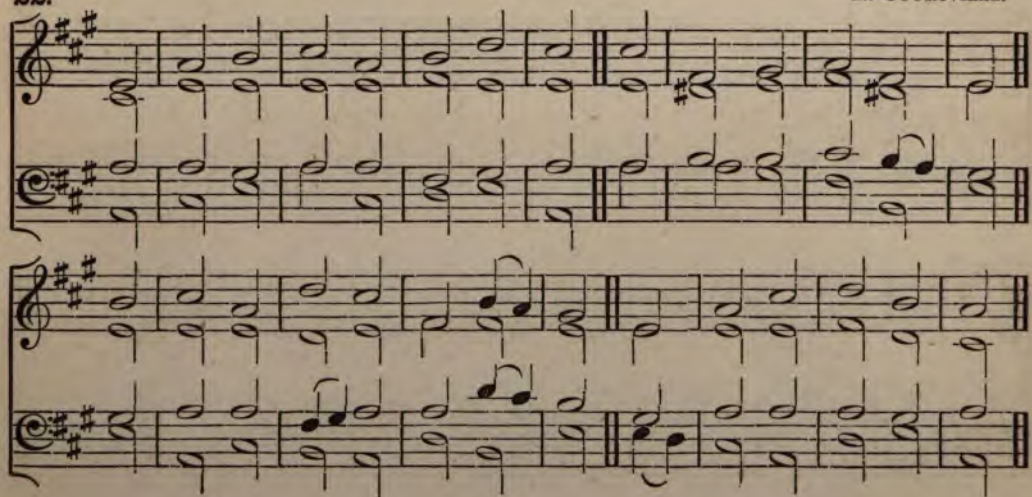
Rev. W. JONES.



# St. James. C.M.

22.

R. COURTVILLE.



23.

# Irish. C.M.

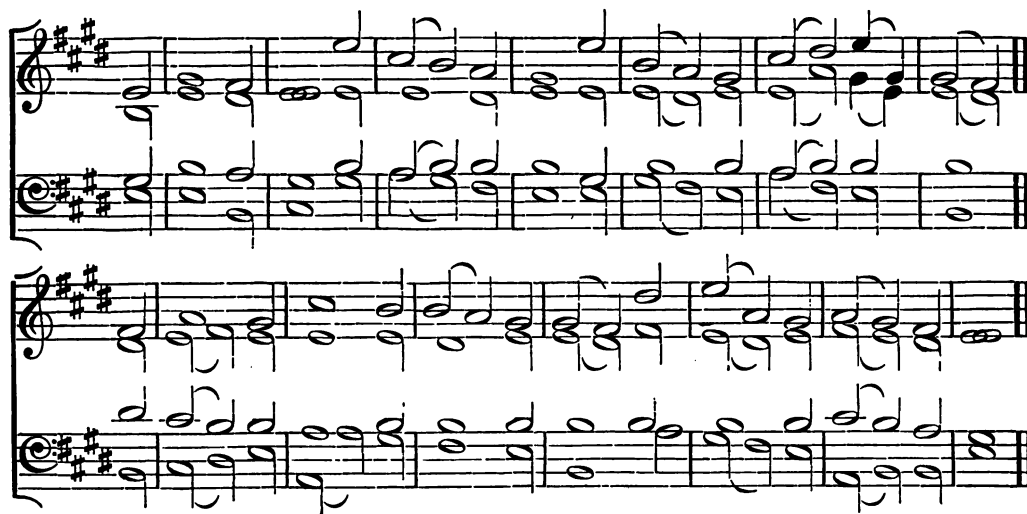
ISAAC SMITH.



24.

# Manchester. C.M.

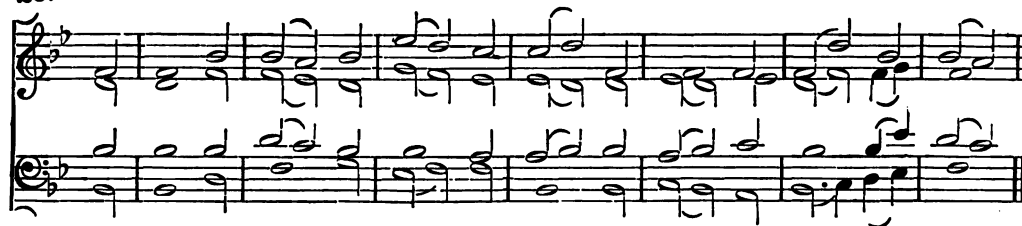
Dr. WAINWRIGHT.



# Wiltshire. C.M.

25.

SIR G. SMART.



# Abridge. C.M.

26.

ISAAC SMITH.

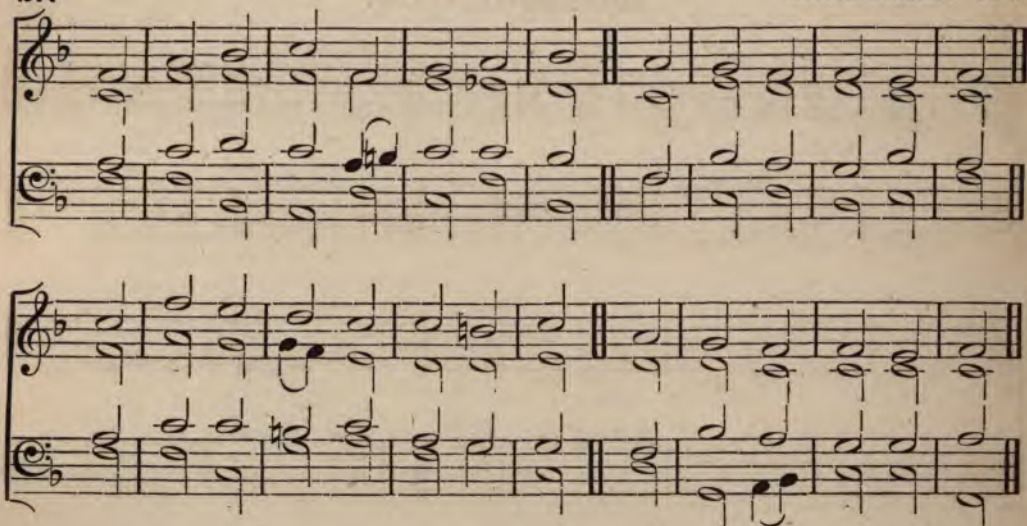




27.

## French. C.M.

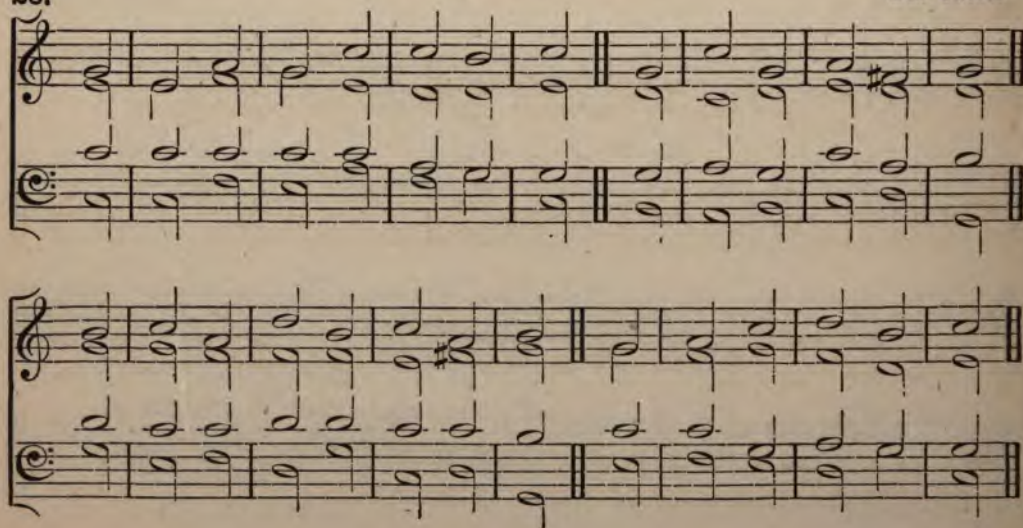
SCOTCH PSALTER. 1615.



28.

## St. Anns. C.M.

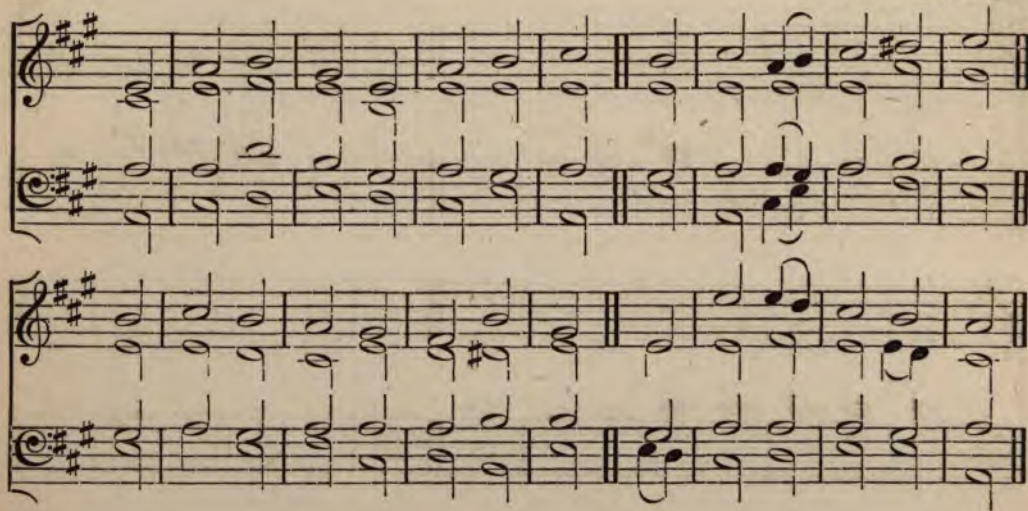
DR. CROFT.



29.

## Nottingham. C.M.

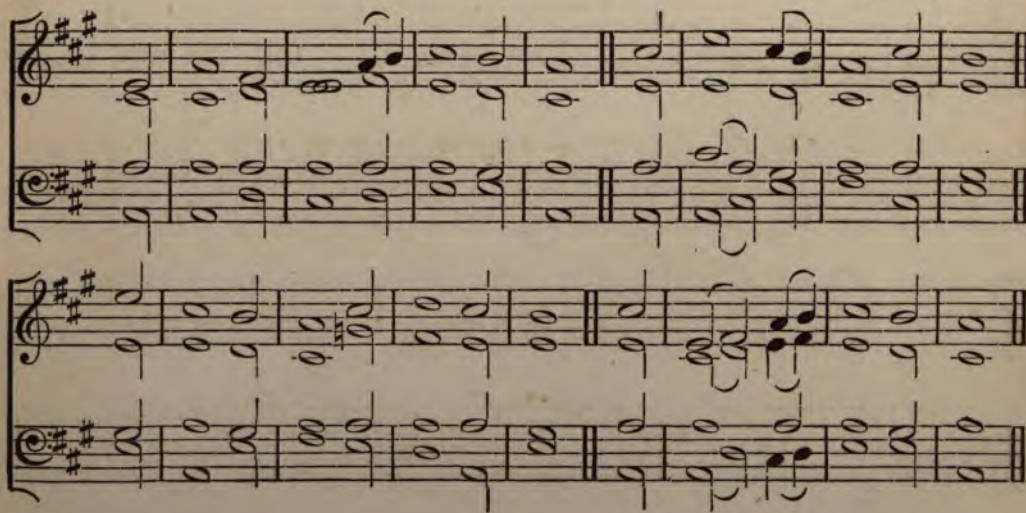
JER. CLARK, 1700.



30.

## Martyrdom. C.M.

HUGH WILSON.





St. Mary's. C.M.

PLAYFORD'S *Psalter*, 1671.

31.



Burford. C.M.

PURCELL.

32.



# Bedford. C.M.

33.

W. WHEAL, Mus. Bac.



# London New. C.M.

34.

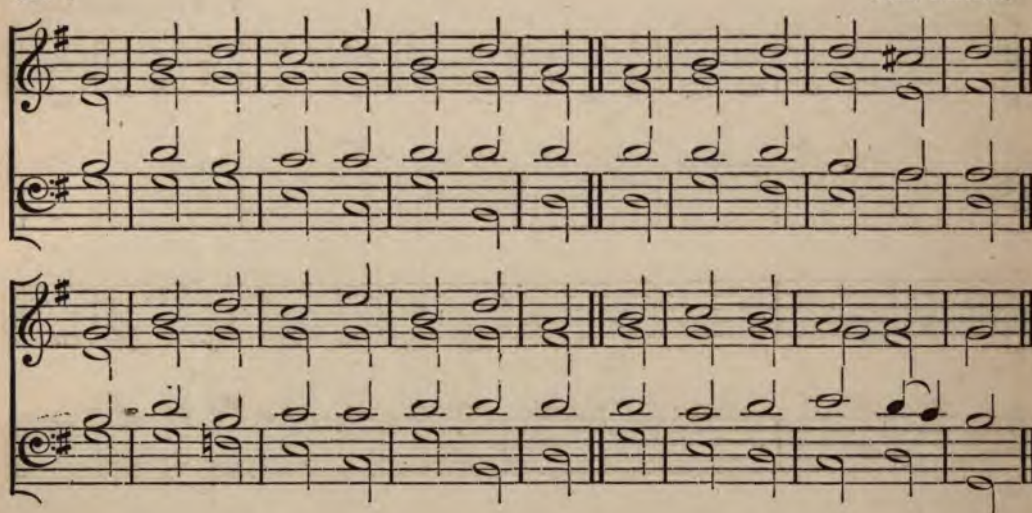
Scotch Psalter.



35.

## York. C.M.

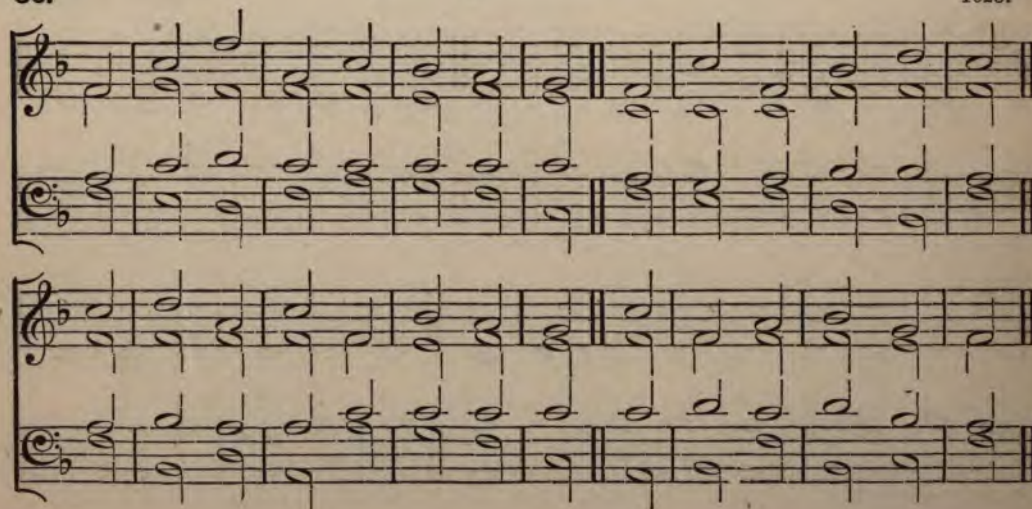
JOHN MILTON.



36.

## St. David's. C.M.

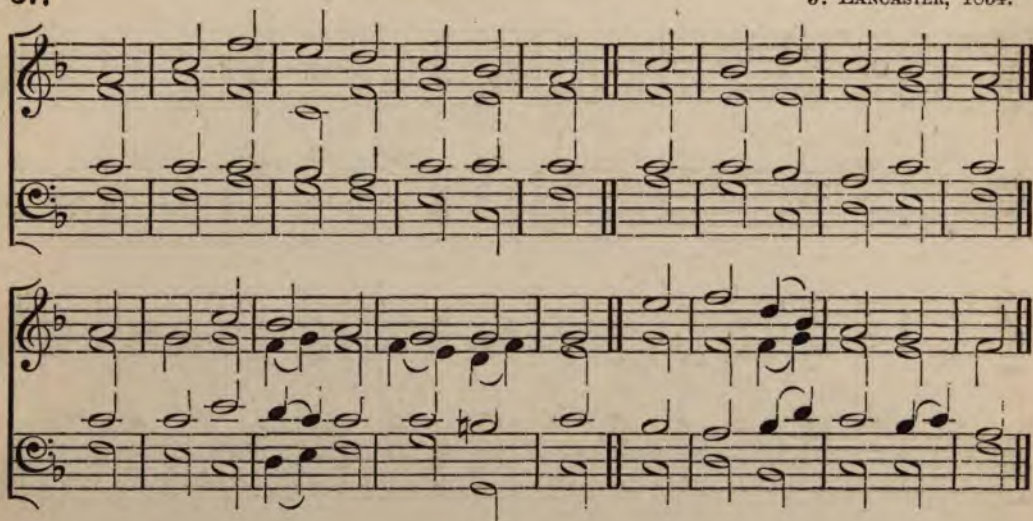
1623.



# Consecration. C.M.

37.

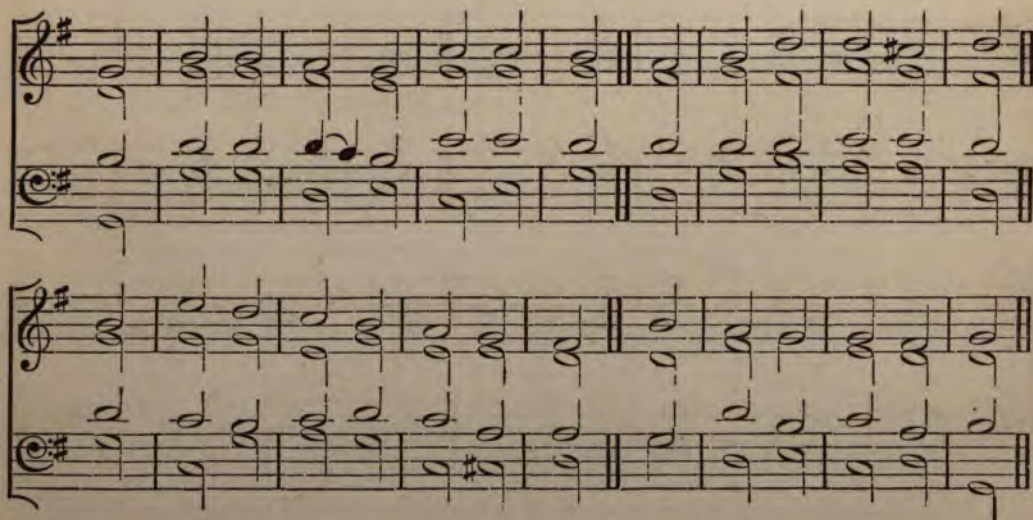
J. LANCASTER, 1854.



# Winchester. C.M.

38.

RAVENSCHROFT.

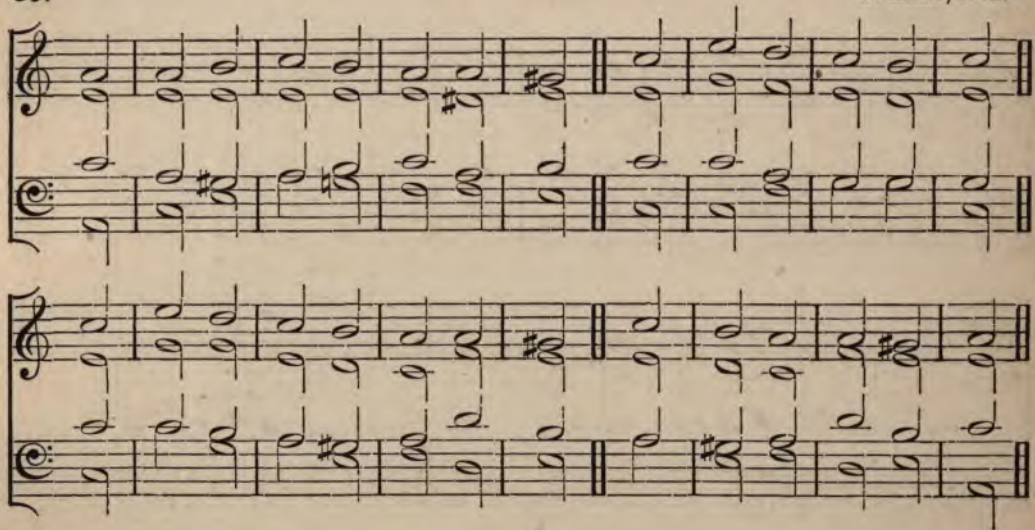




Windsor. C.M.

39.

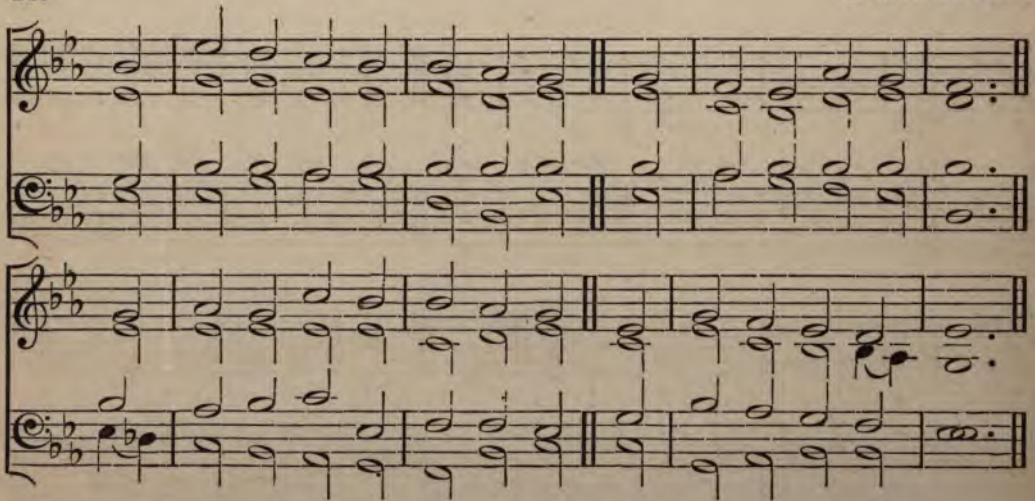
G. Kirby, 1592.



\* St. Peter. C.M.

40.

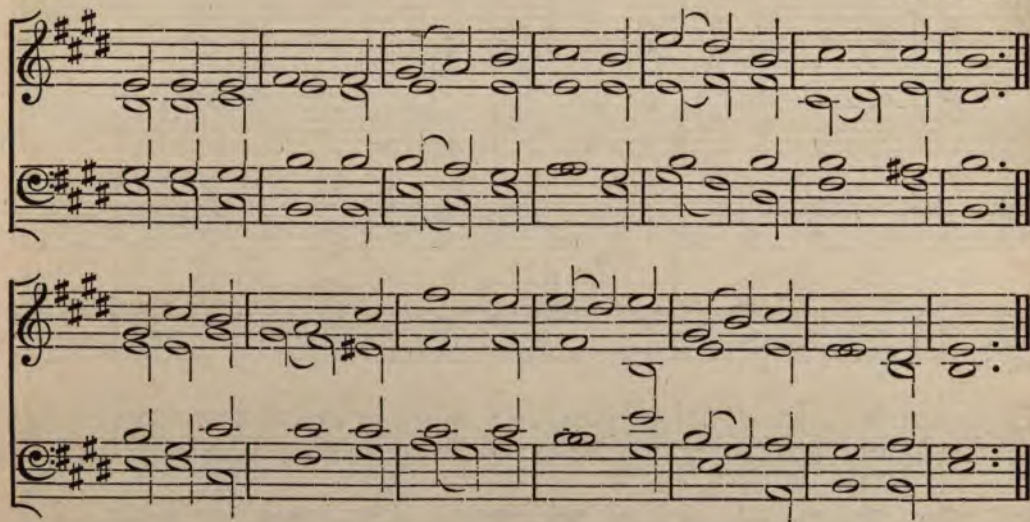
A. R. REINAGLE,



41.

## St. Gilda. C.M.

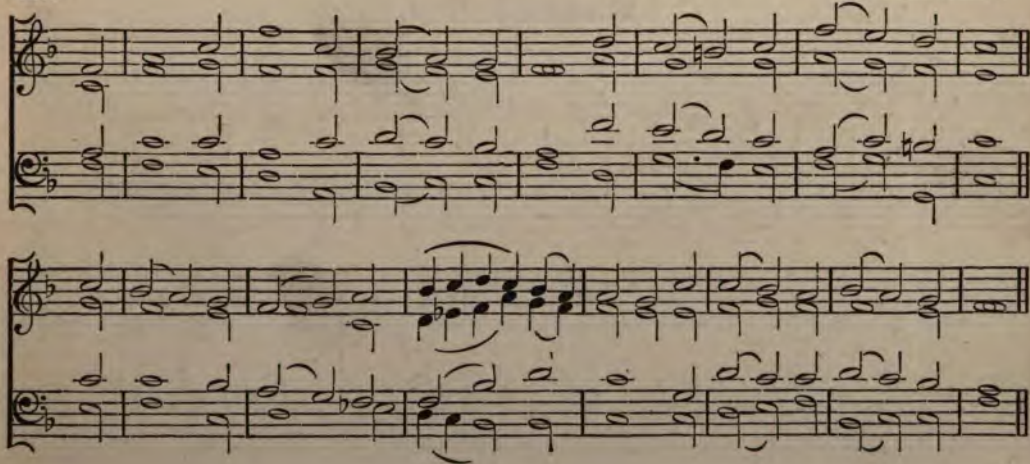
F. W. HIRD.



42.

## Liverpool. C.M.

Dr. WAINWRIGHT.

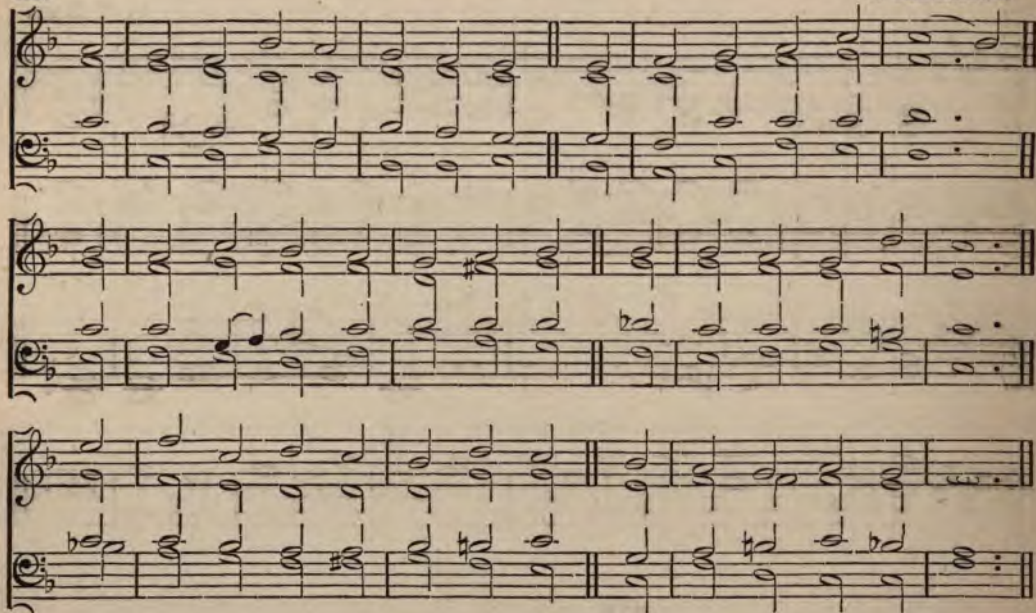




St. Silas. 8,6,8,6,8,6, or C.M.

43.

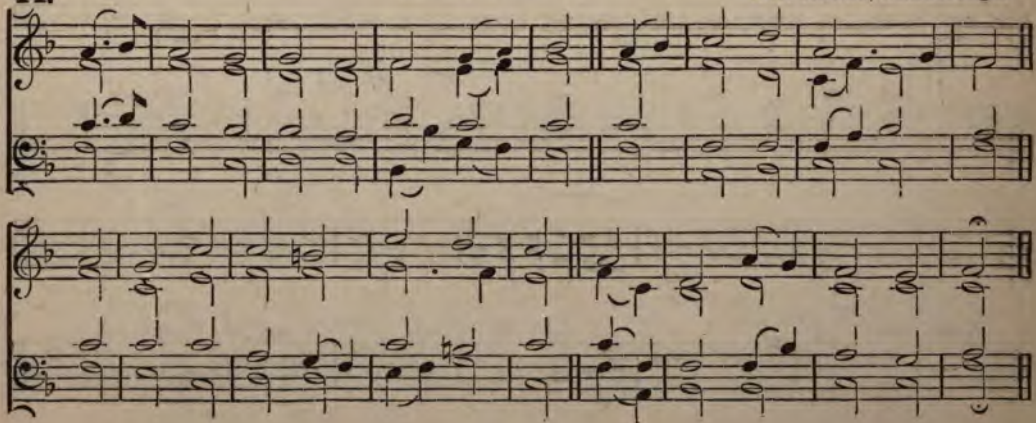
J. LANCASTER.



Gaggard. C.M.

44.

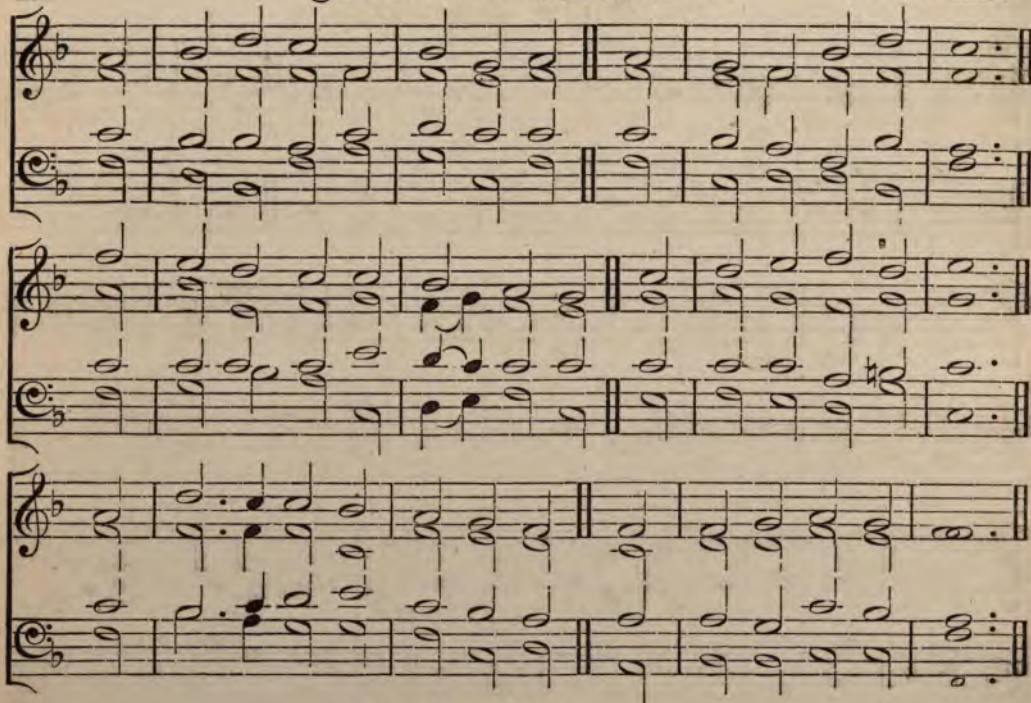
WM. HAGUE, Scarborough.



45.

## Abbotsford. 8,6,8,6,8,6, or C.M.

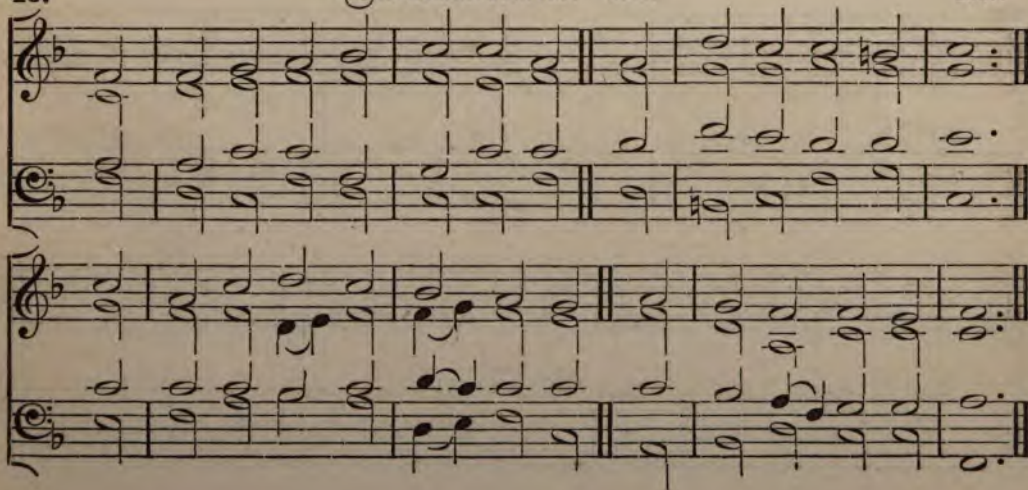
F. W. HIRD.



46.

## Dumfermline. C.M.

1567.





This page contains a handwritten musical score for St. Matthew's, D.C.M. by Dr. Croft. The score is written on five systems of two staves each, using a treble and bass clef. The music is in common time (C) and features a variety of note values, including minims, crotchets, and quavers. The key signature is one sharp (F#). The score includes dynamic markings: *p* (piano) and *f* (forte). The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Pleyel's. D.C.M.

48.

"While Thee I seek, protecting power."

PLEYEL.

*Slowly.*

*mf*

*cres.*

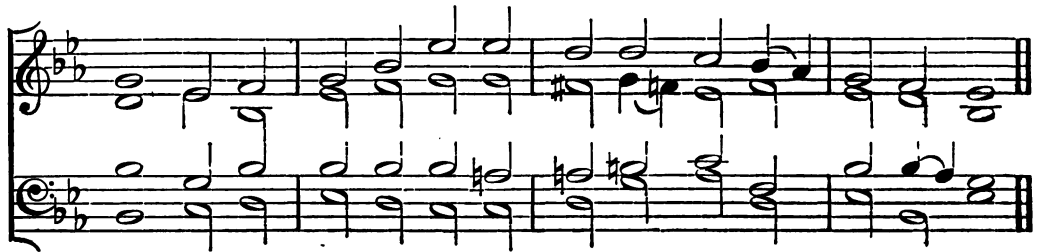
*f*

3

Prora. D.C.M.

WM. SPARK, Mus. Doc.

49.

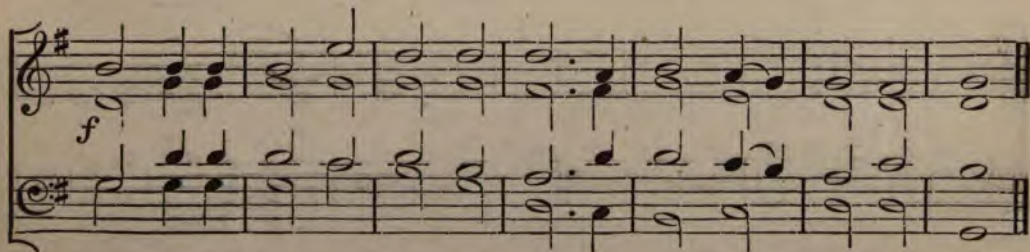
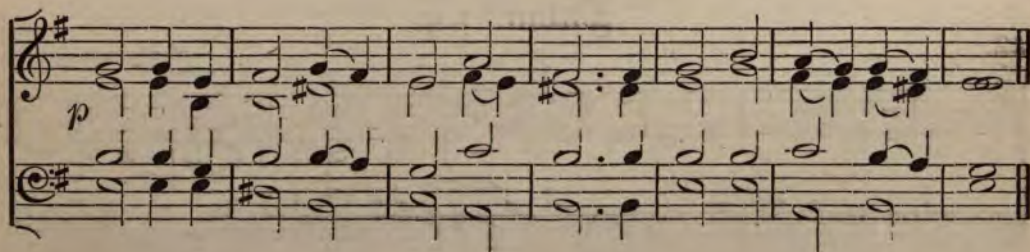
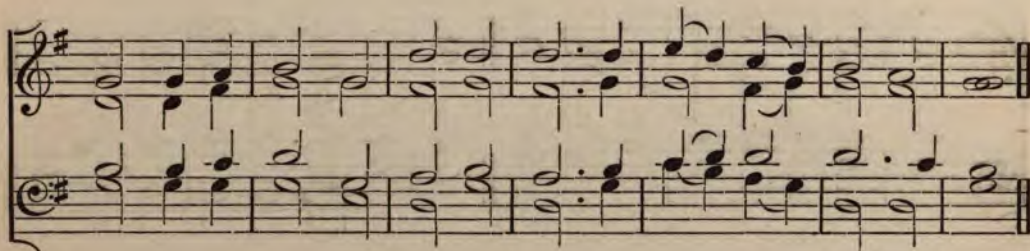
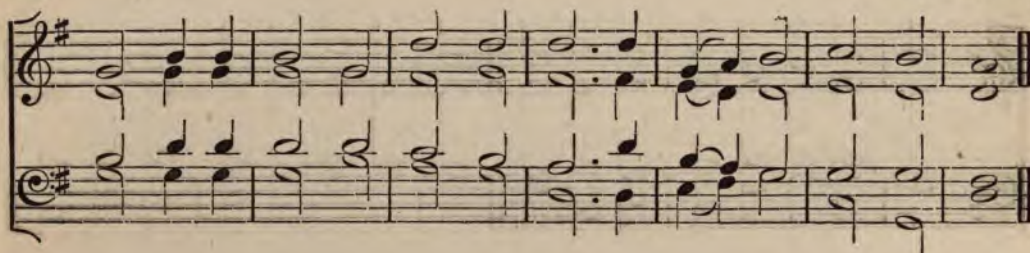




50.

Cheetham's. D.C.M.

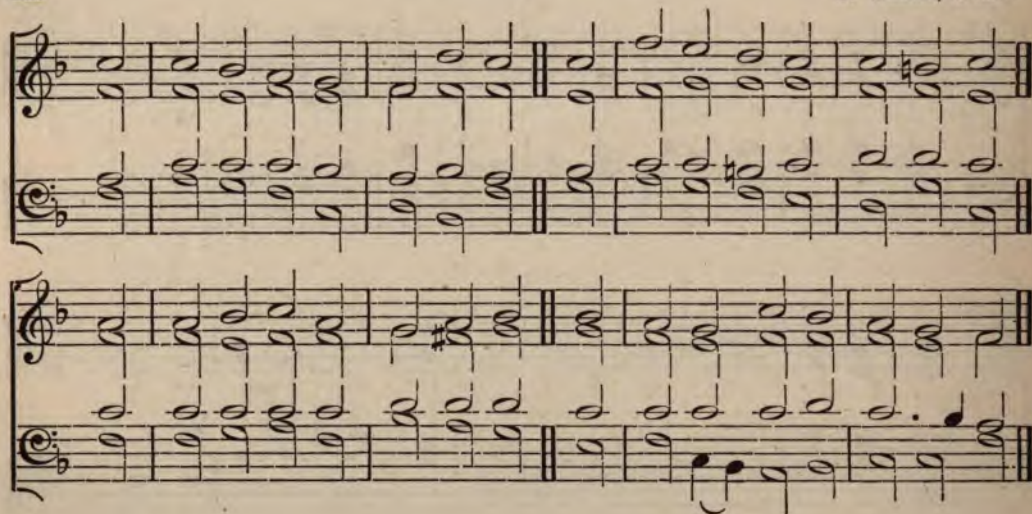
Unknown.



51.

## Welcombe. L.M.

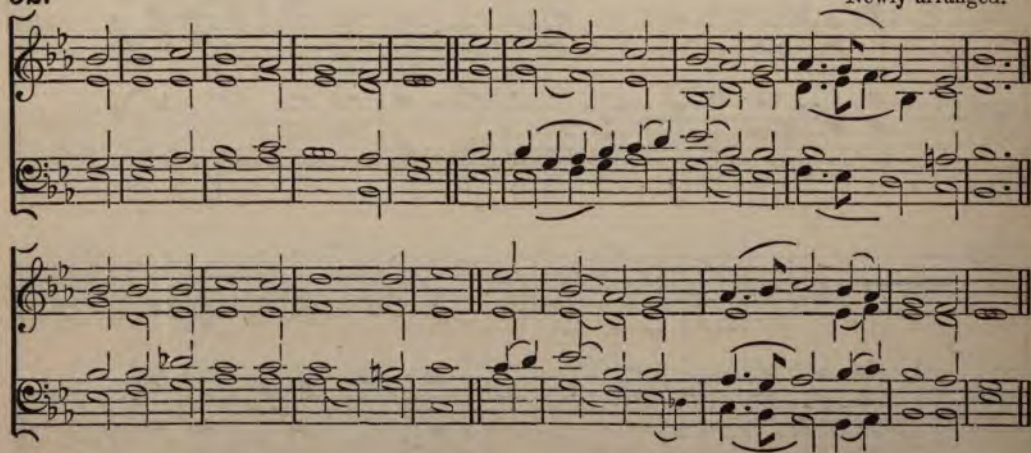
S. WEBBE, 1812.



52.

## Luton. L.M.

Newly arranged.

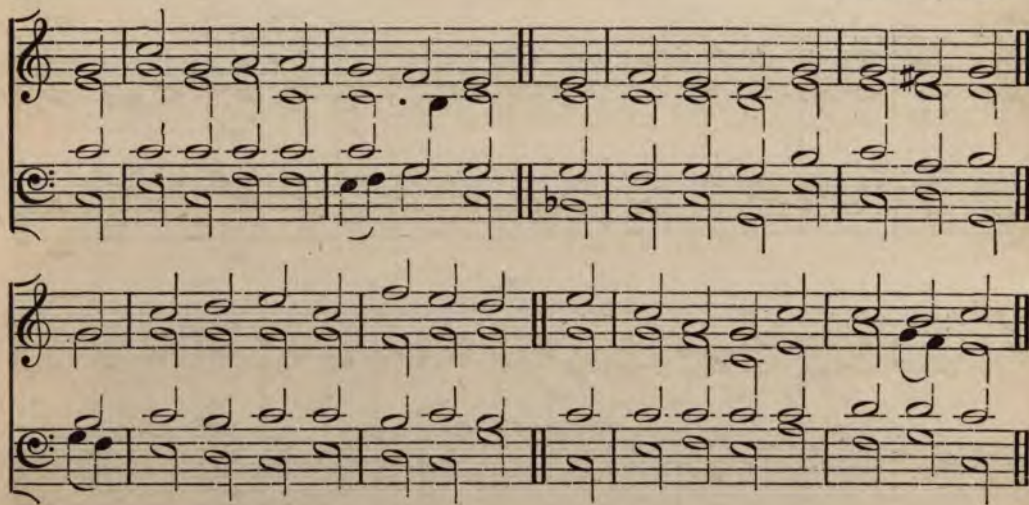




53.

## Crassellius. L.M.

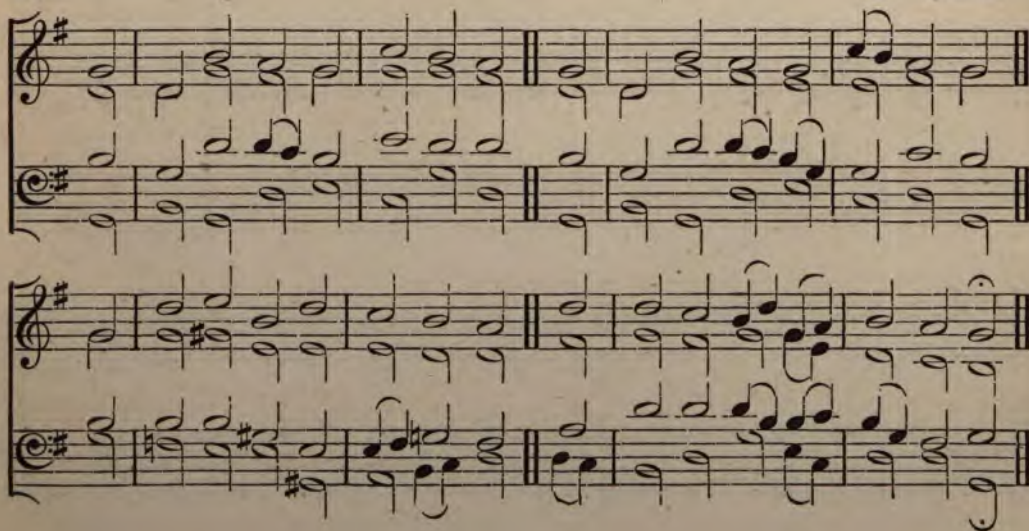
CRASSELLIUS, 1650.



54.

## Fertile Plains. L.M.

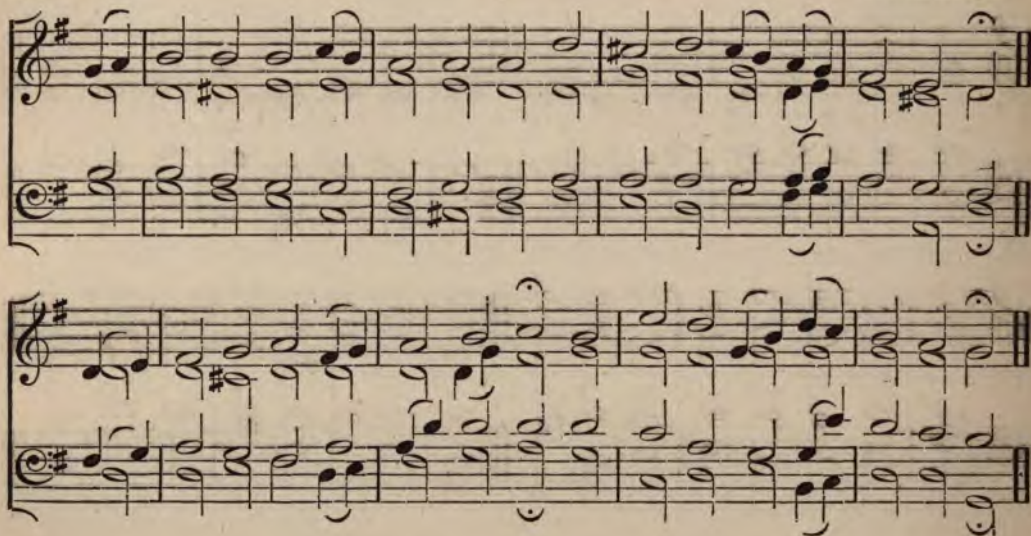
HANDEL.



Morning Hymn. L.M.

55.

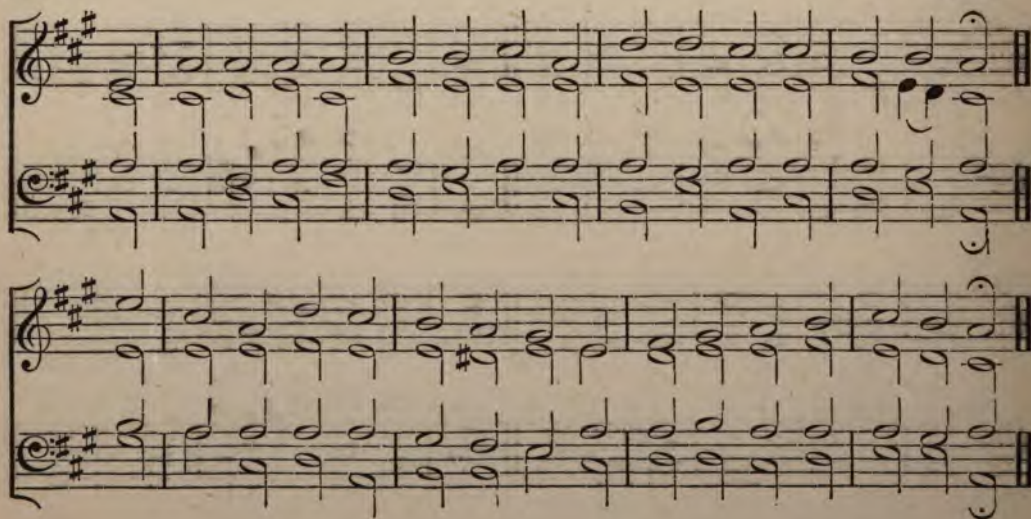
BARTHELEMON.



Evening Hymn. L.M.

56.

TALLIS.

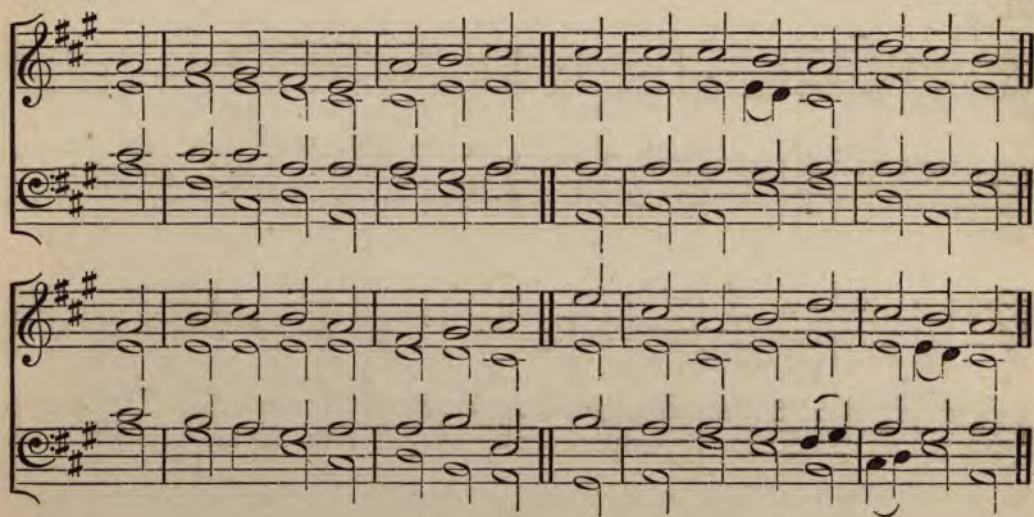




Old Hundredth. L.M.

57.

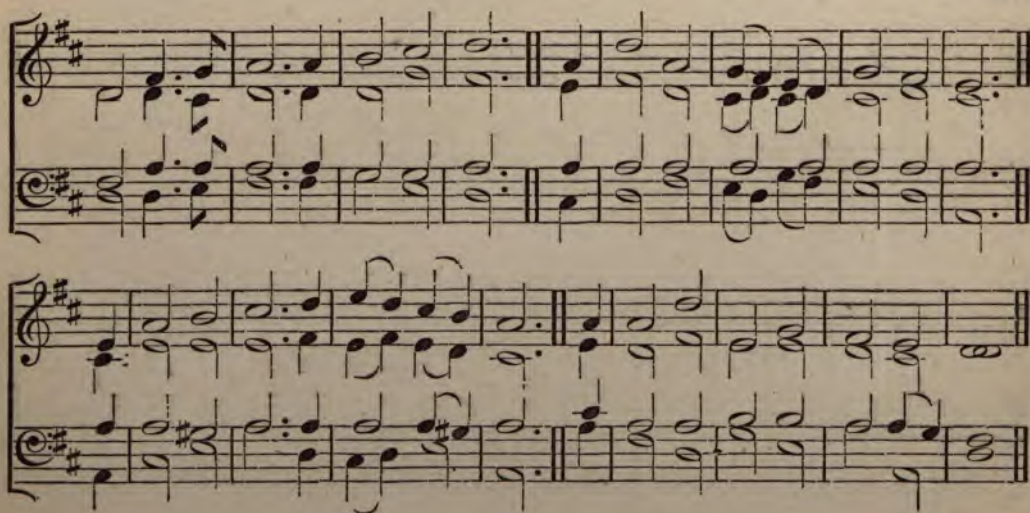
DOWLAND.



Crux. L.M.

58.

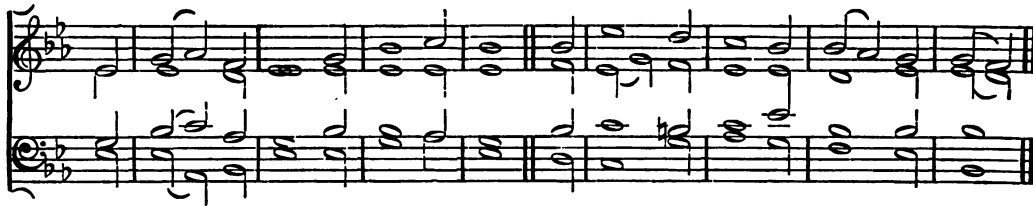
DR. BURNEY.



# Rockingham. L.M.

59.

DR. MILLER. 1807.



# Wareham. L.M.

60.

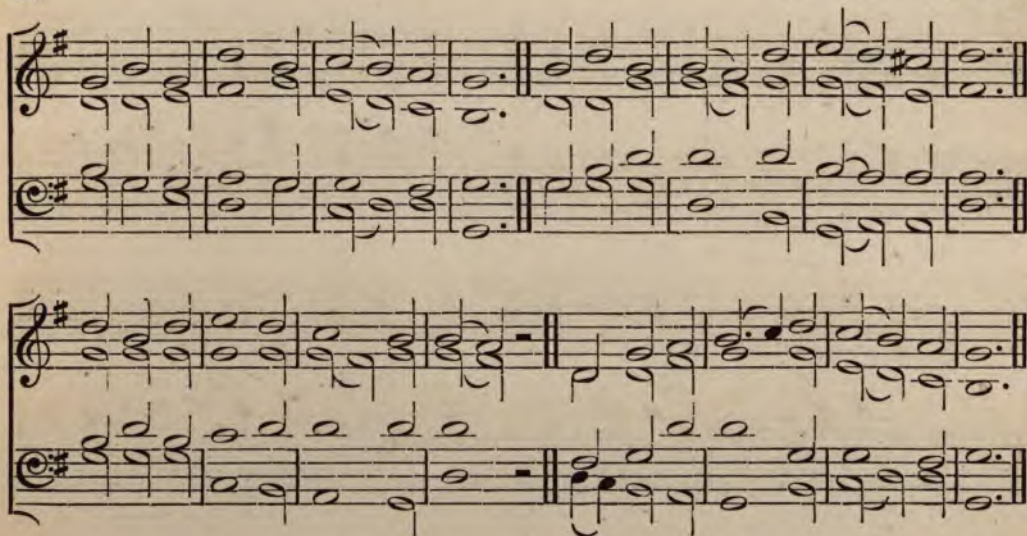
W. KNAPP. 1750.



61.

## Birstall. L.M.

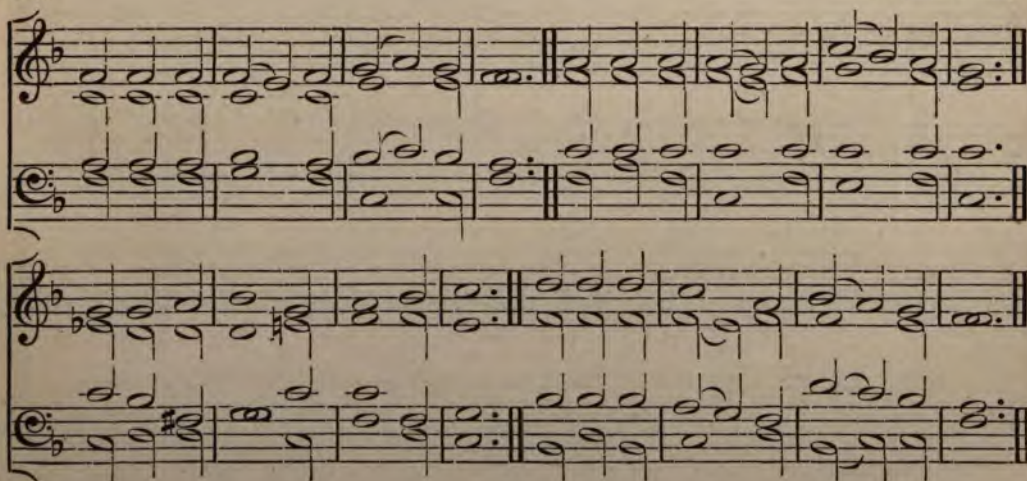
A. WIDDOP. Died 1801.



62.

## Keeble. L.M.

German Melody.

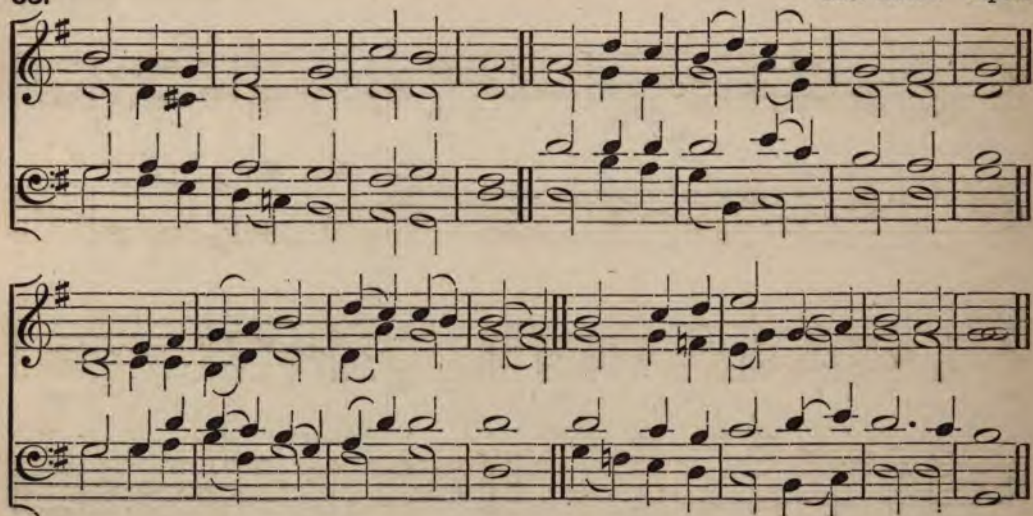




St. Wilfred's. L.M.

63.

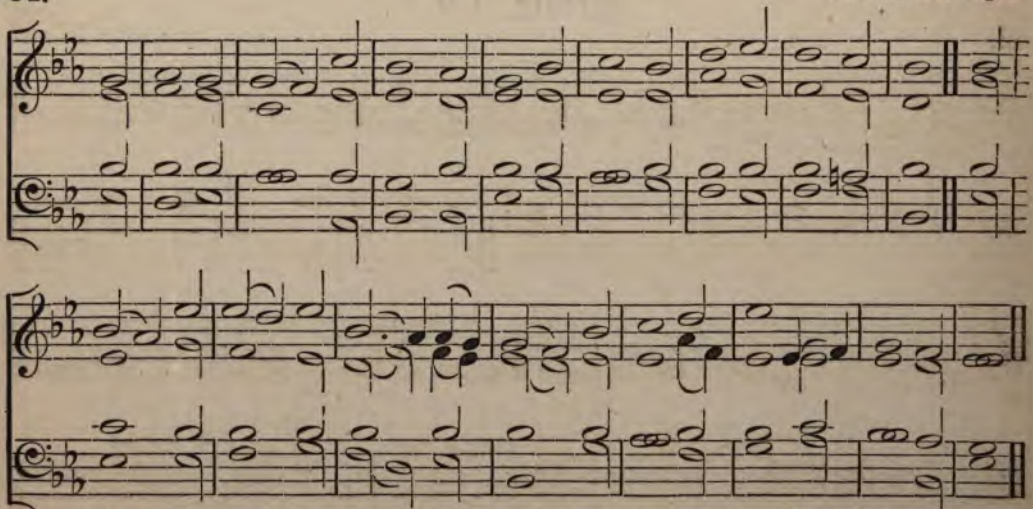
GEO. BATES. Ripon.



Westerham. L.M.

64.

GEO. BATES. Ripon.

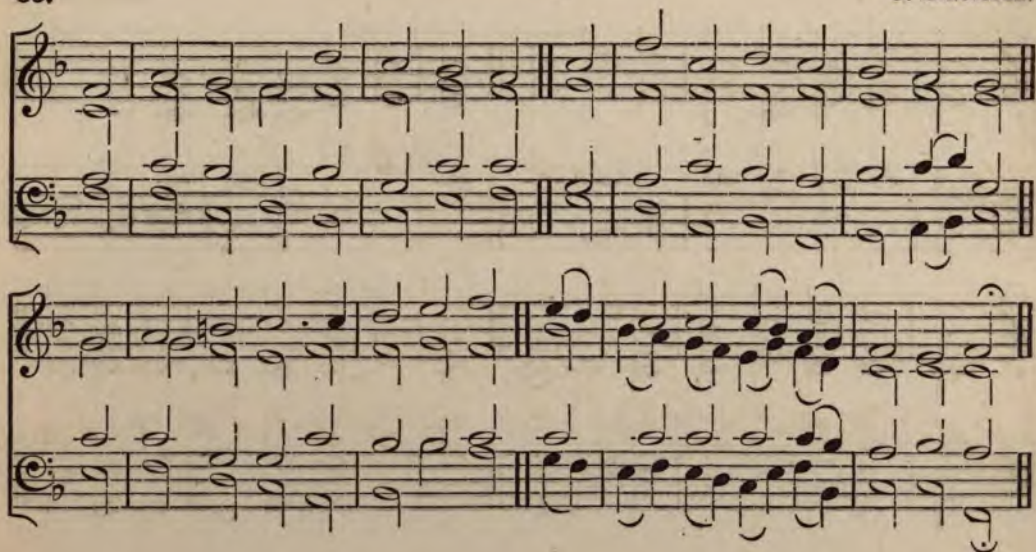


\* Composed expressly for, and sung at the Funeral of the late Dean Erskine. Ripon Cathedral.

65.

## Wisbeach. L.M.

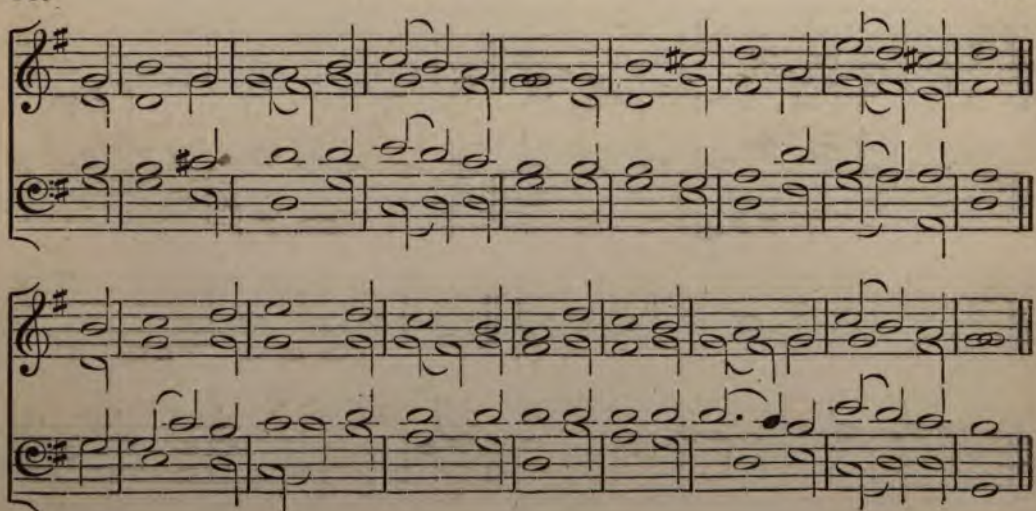
J. LANCASTER.



66.

## Angel's Song. L.M.

DR. CROFT.

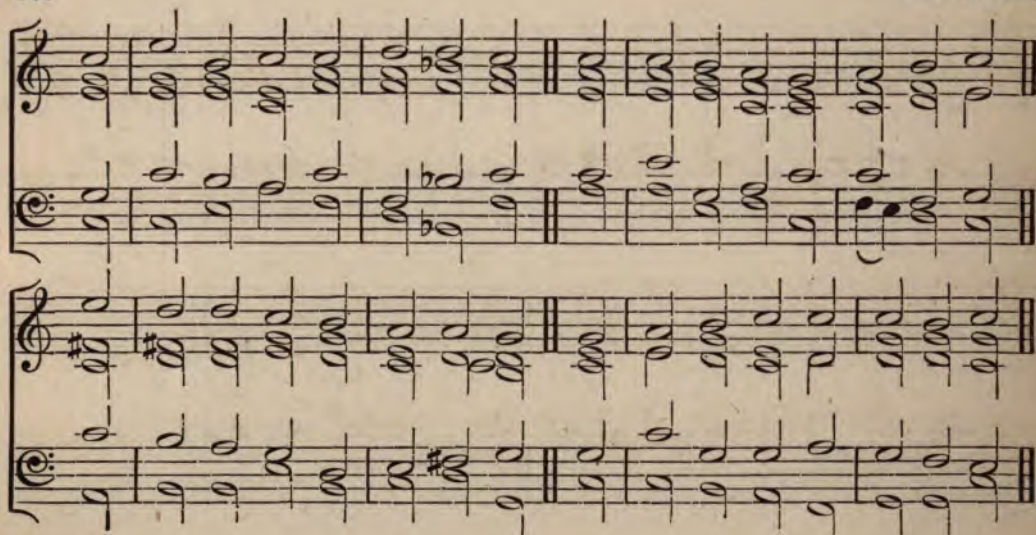




St. Simon's. L.M.

67.

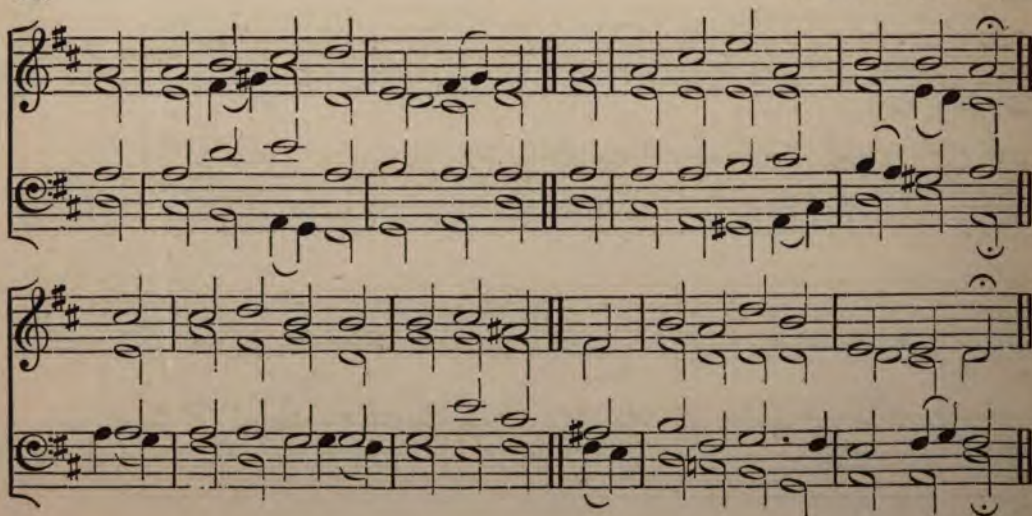
WM. BOWER,



Ripon. L.M.

68.

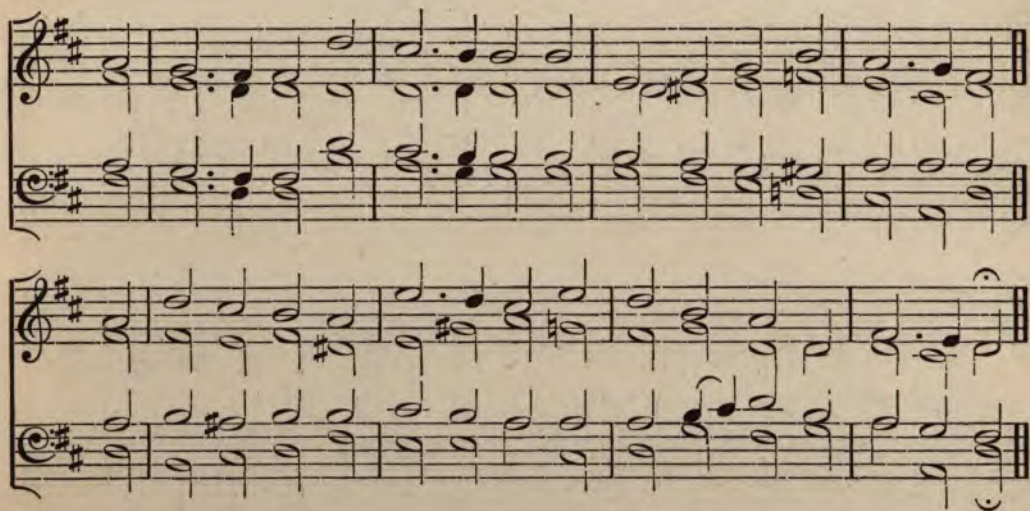
JOHN NAYLOR, Mus. Bac.



# A rose. L.M.

69.

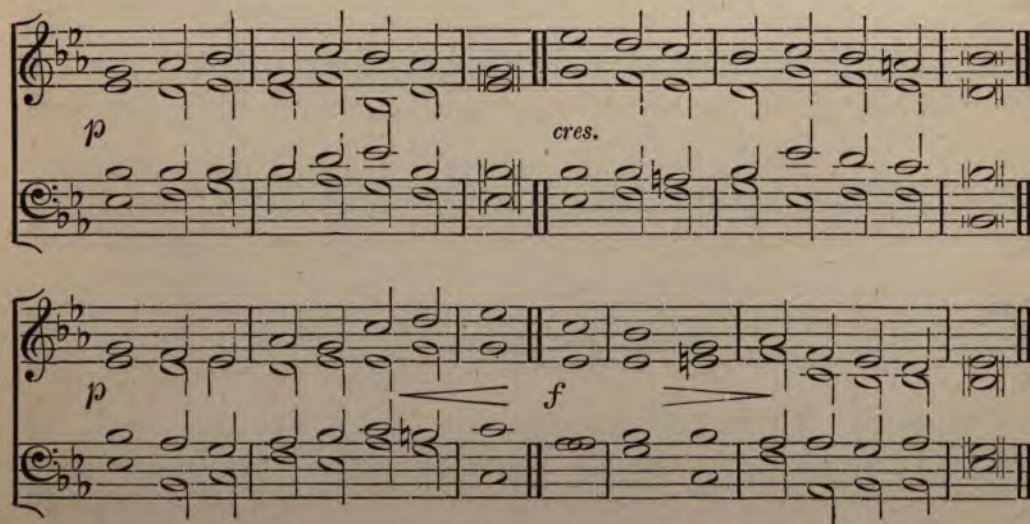
Adapted from MENDELSSOHN.



# Sun of my soul. L.M.

70.

BOYTON SMITH.

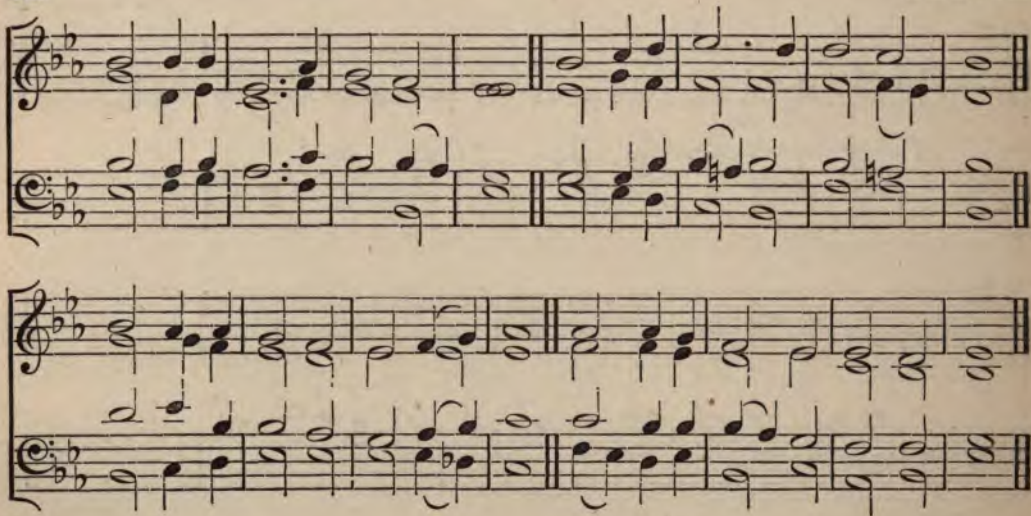




Sun of my soul. (No. 2.) L.M.

71.

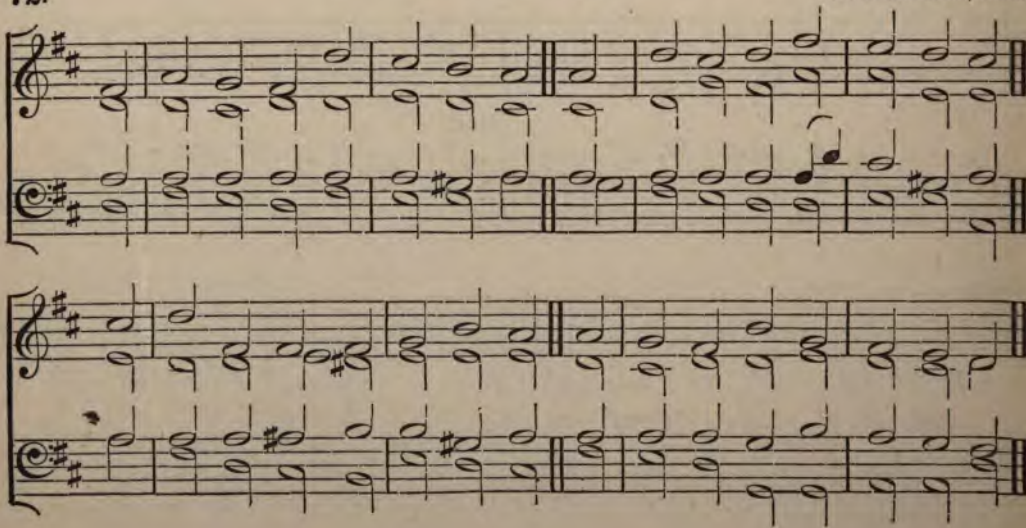
WM. BOWER.



New St. Mary's. L.M.

72.

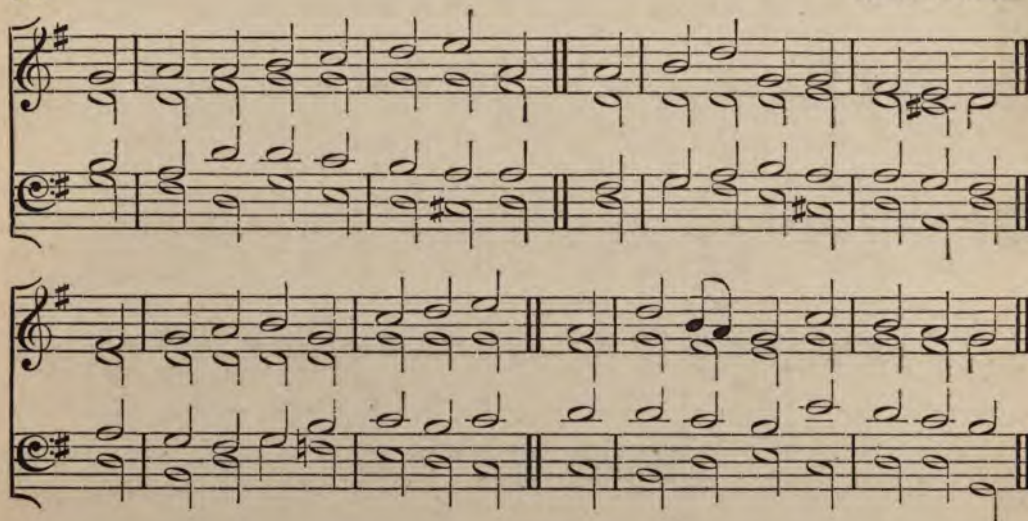
E. LANCASTER, Jun.



73.

## Gildersome. L.M.

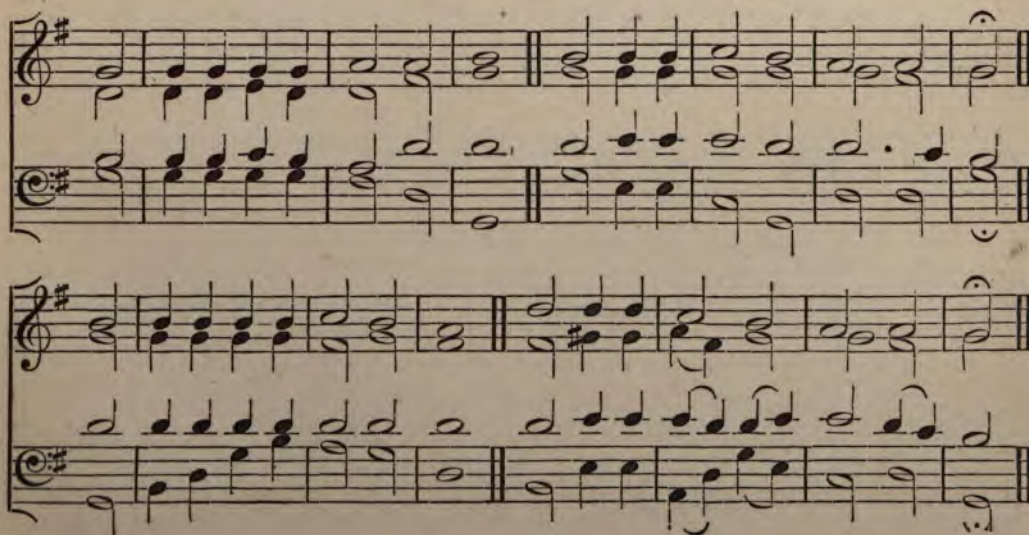
ISAAC BEAUMONT



74.

## Stirling. L.M.

WEBBE.





Airedale. L.M.

75.

J. ROBERTSHAW.

Two systems of musical notation for the hymn 'Airedale'. Each system consists of a treble and bass staff joined by a brace. The first system has a treble staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

Monkshaven. 886, 886.

76.

F. W. HIRD.

Three systems of musical notation for the hymn 'Monkshaven'. Each system consists of a treble and bass staff joined by a brace. The first system has a treble staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line. The third system continues the melody and accompaniment, ending with a double bar line.

77.

## Woodhouse. L.M.

W. J. PRICHARD.

Two systems of musical notation for the hymn 'Woodhouse. L.M.' by W. J. Prichard. Each system consists of a treble and bass staff joined by a brace. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring more complex rhythmic patterns and a key change to one sharp (F#) in the final measures.

78.

## St. Jude's. 886, 886.

DR. HAYES.

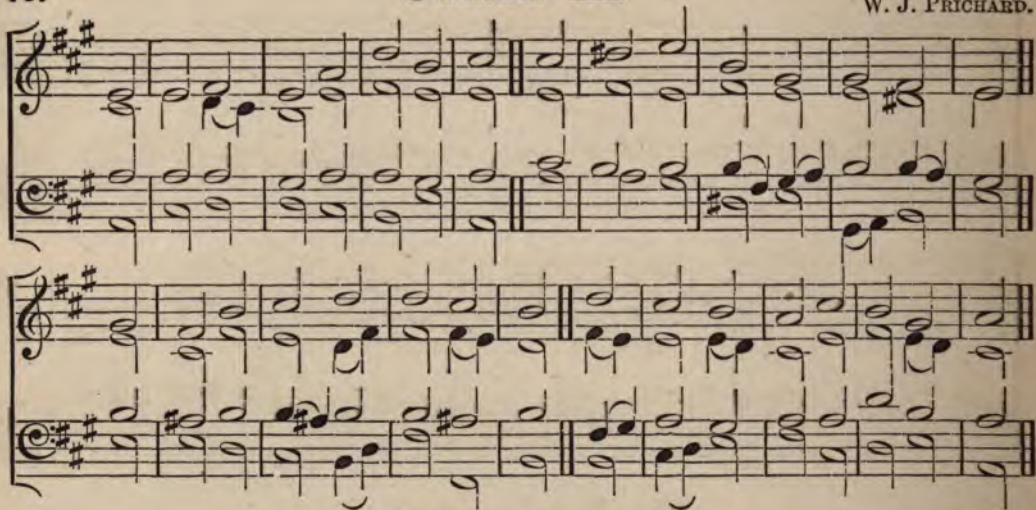
Two systems of musical notation for the hymn 'St. Jude's. 886, 886.' by Dr. Hayes. Each system consists of a treble and bass staff joined by a brace. The first system begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring more complex rhythmic patterns and a key change to one sharp (F#) in the final measures.



79.

## Olicana. L.M.

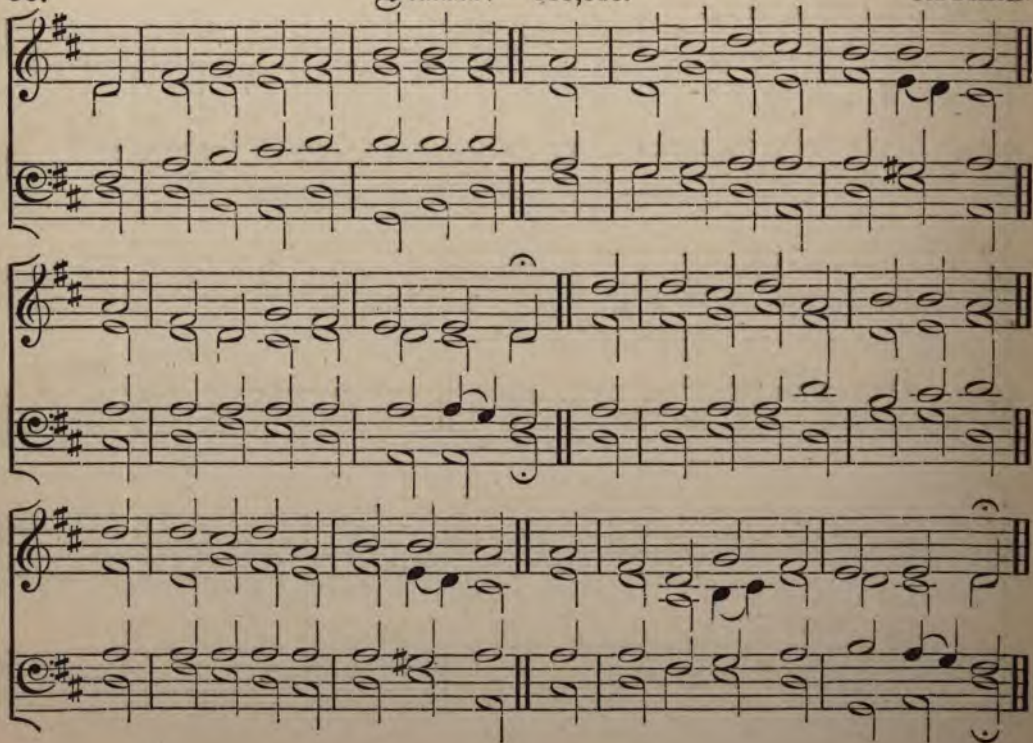
W. J. PRICHARD.



80.

## Barter. 888,888.

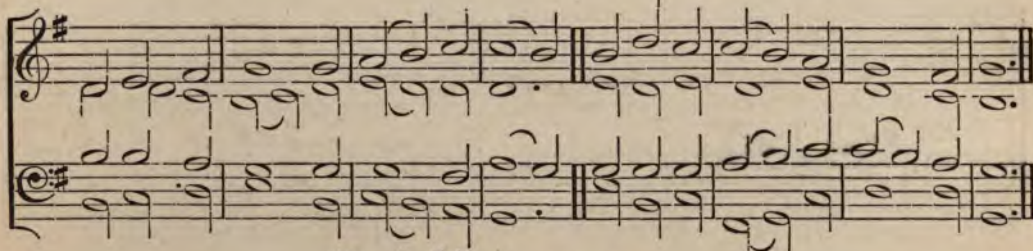
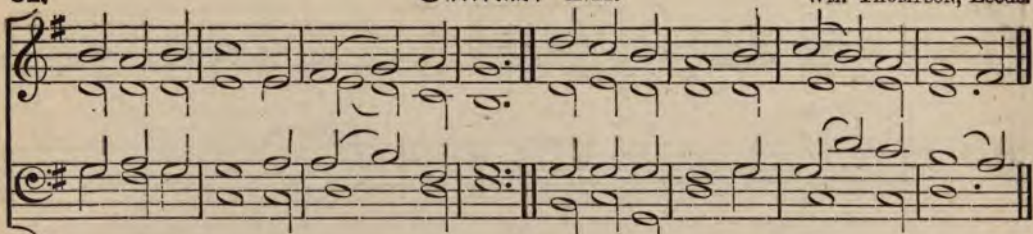
Old Psalter.



81.

## Elmete. L.M.

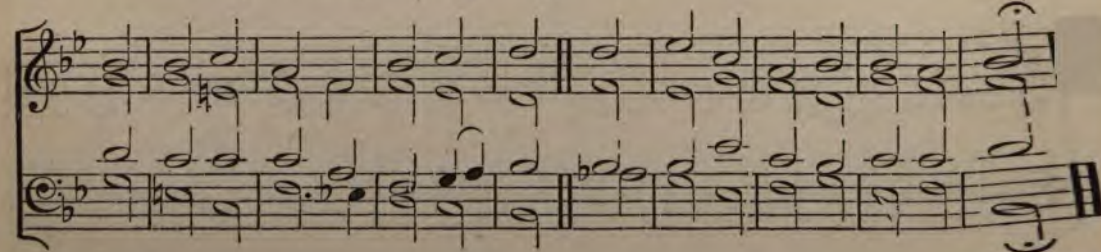
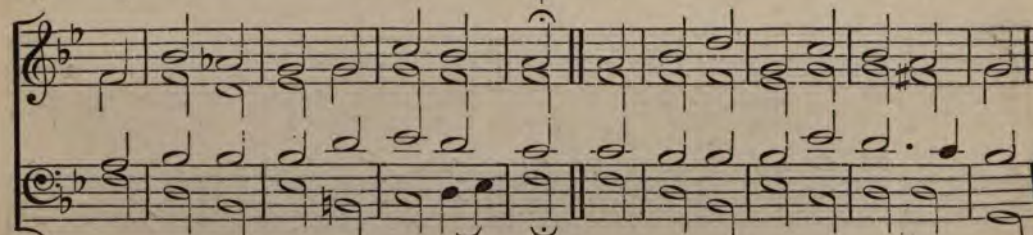
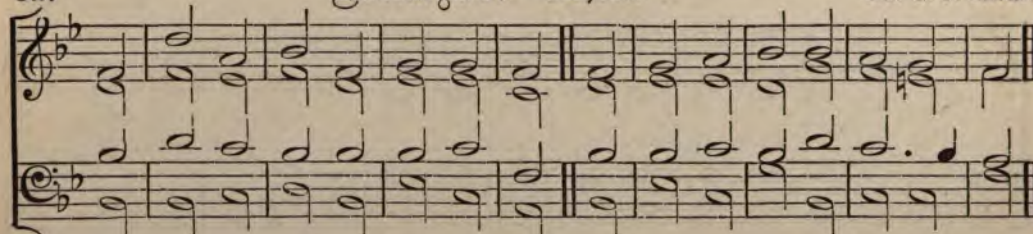
WM. THOMPSON, Leeds.



82.

## Berkshire. 888,888.

DR. G. J. ELVEY.

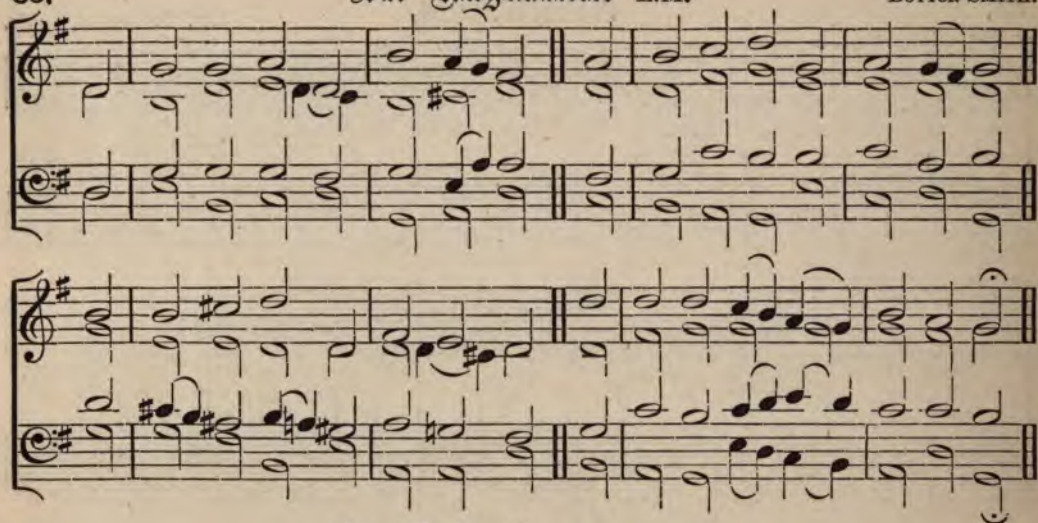




83.

## St. Augustine. L.M.

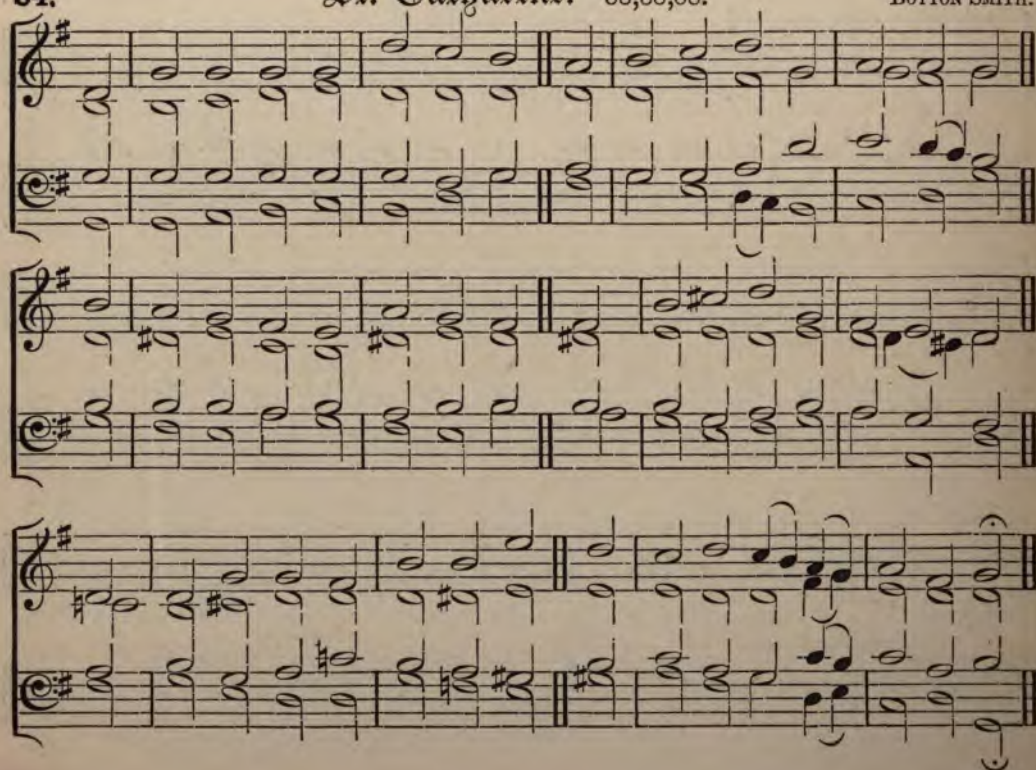
BOYTON SMITH.



84.

## St. Catharine. 88,88,88.

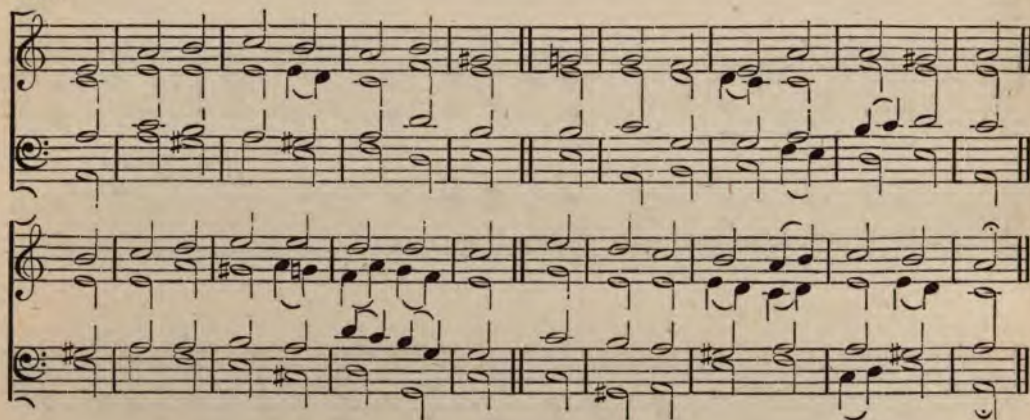
BOYTON SMITH.



Berlin. L.M.

85.

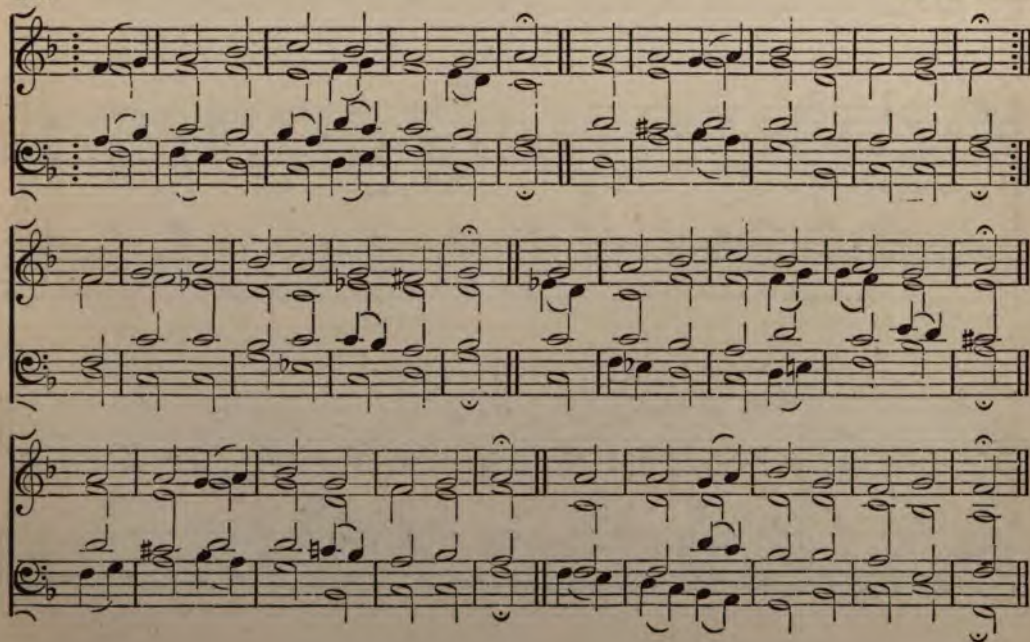
1650.



St. Paul. 88,88,88, or D.L.M.

86.

MENDELSSOHN.



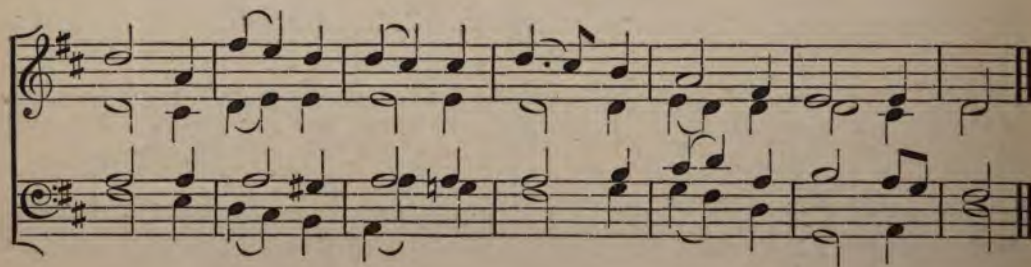
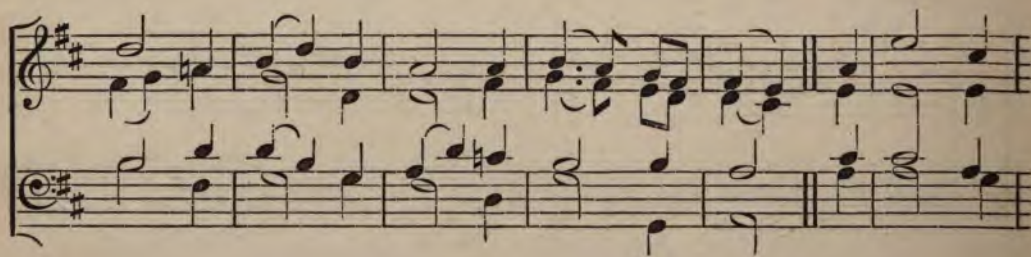
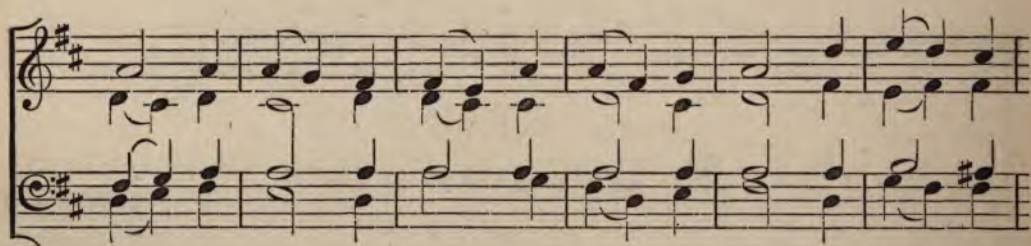
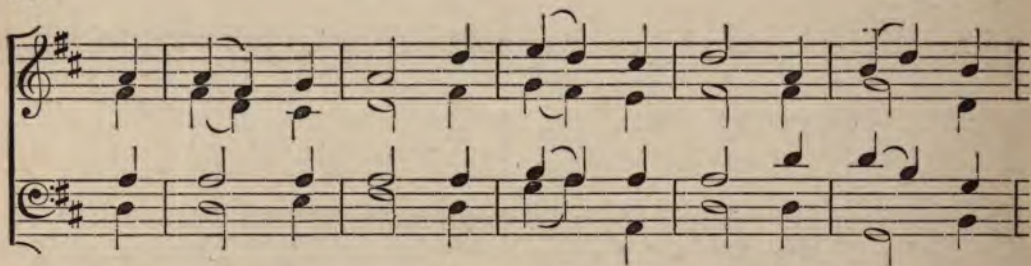


87.

Romanoff.

88,88,88.

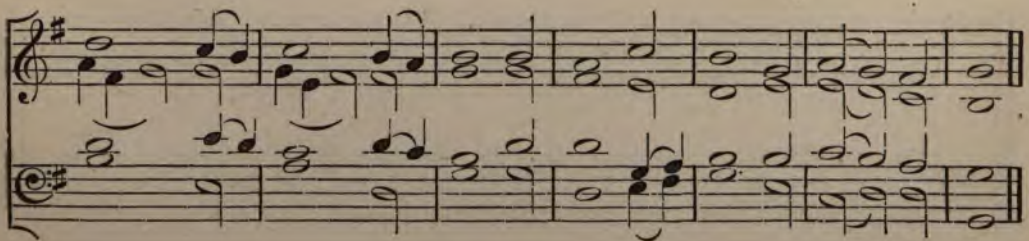
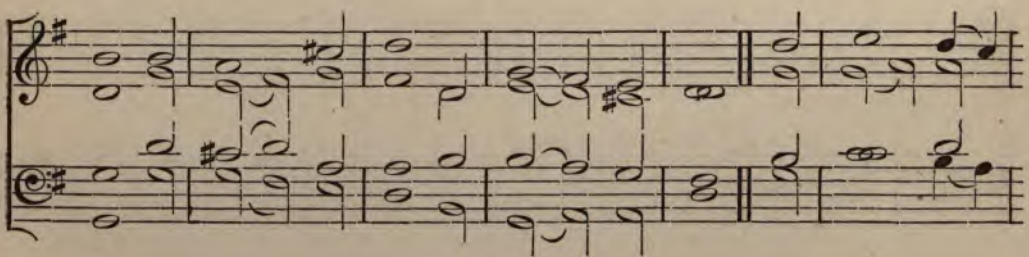
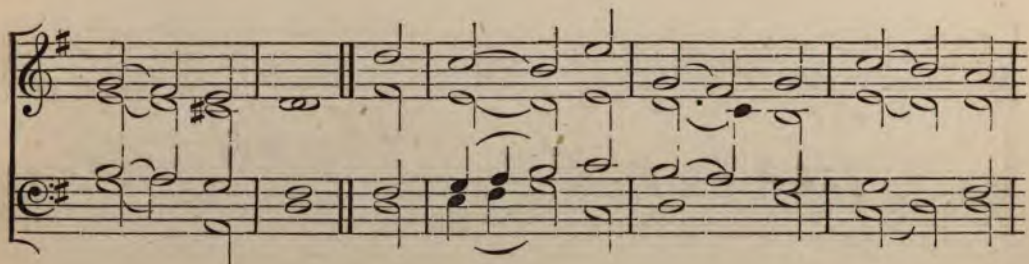
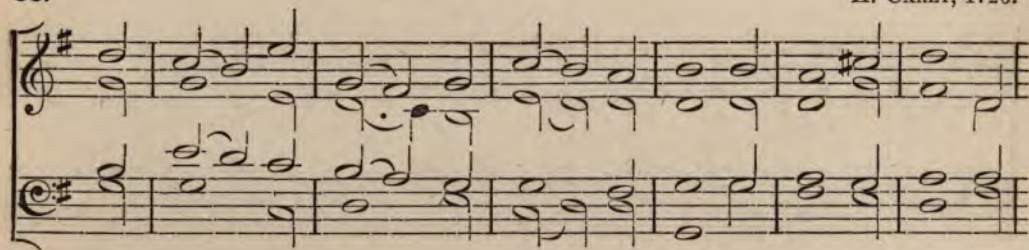
Russian Air.



88.

## Carey's. 88,88,88.

H. CAREY, 1720.

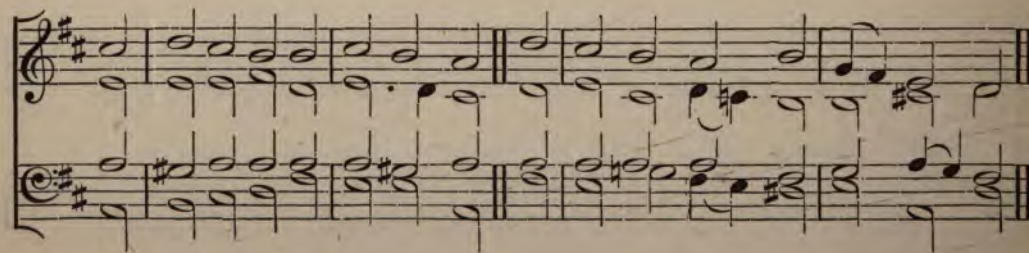
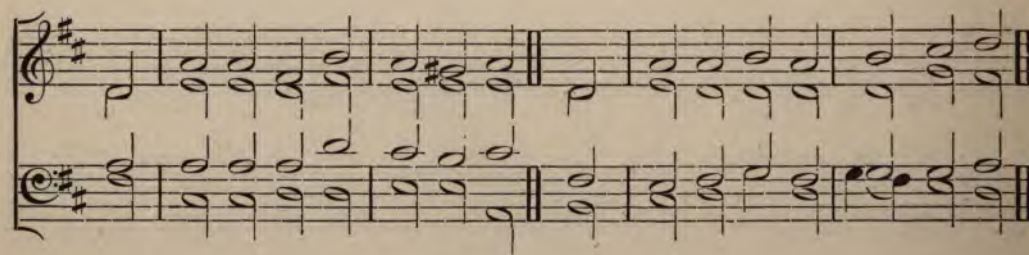
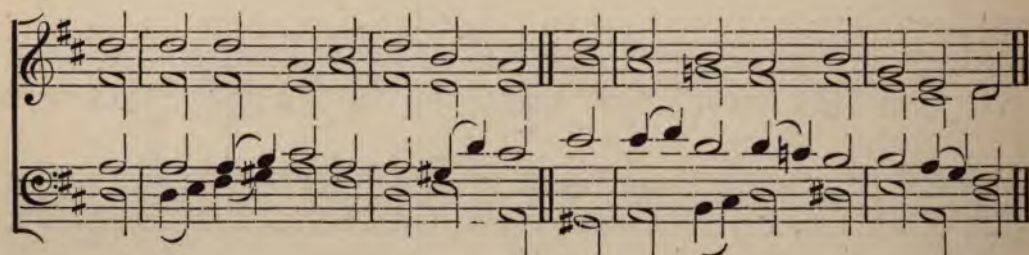
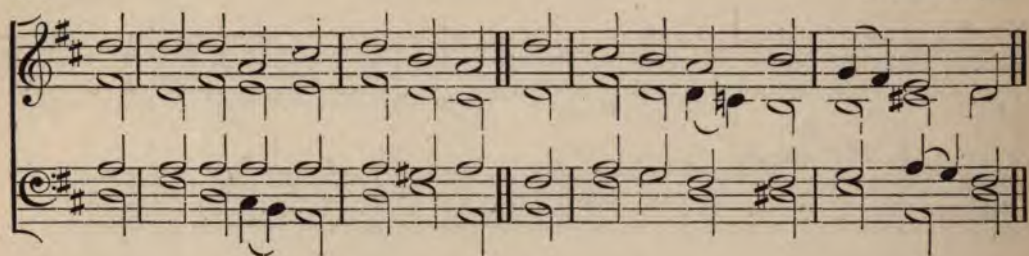




89.

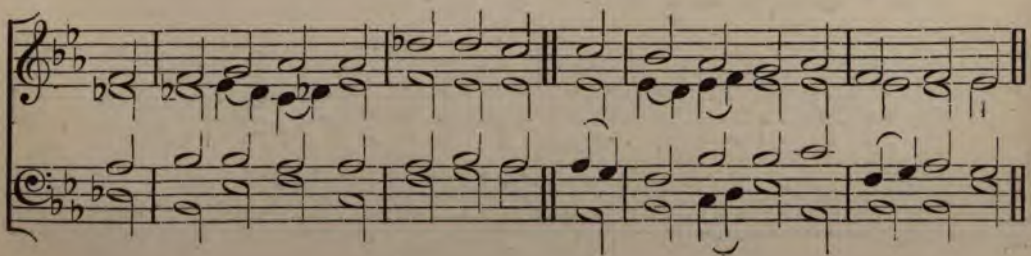
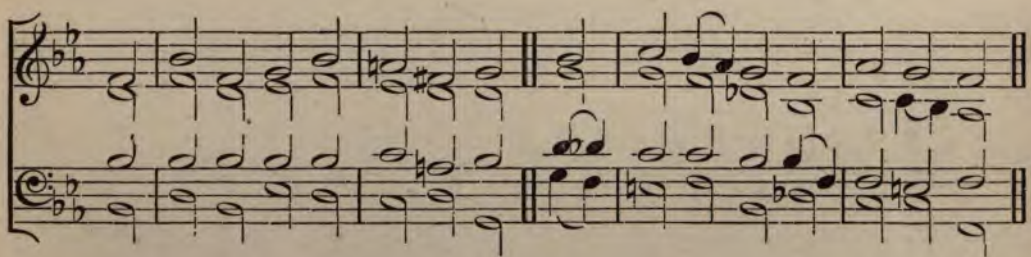
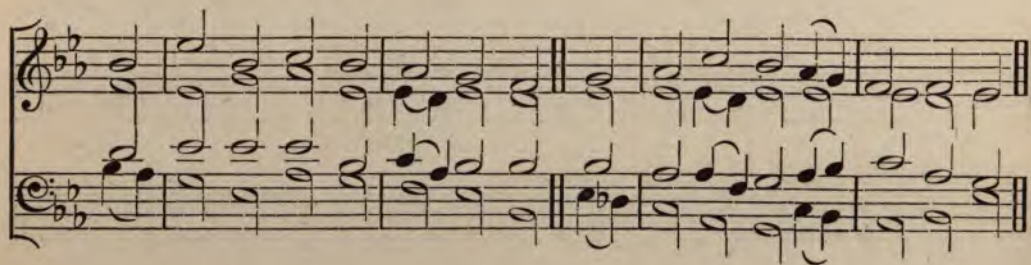
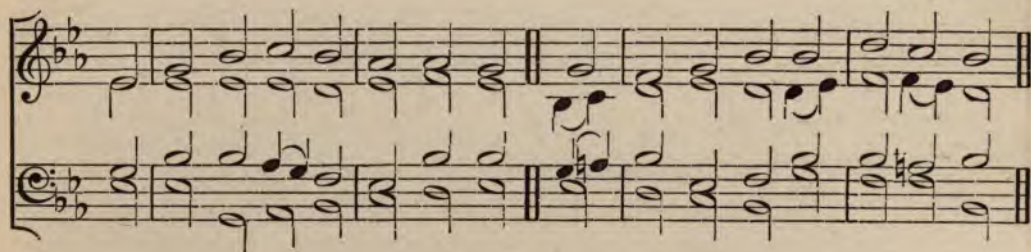
## Chorale. D.L.M.

LUTHER, 1530.



## St. Chad's. D.L.M.

W. J. PRICHARD.

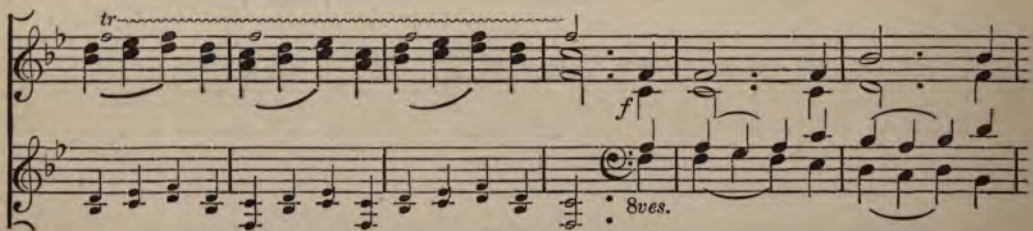
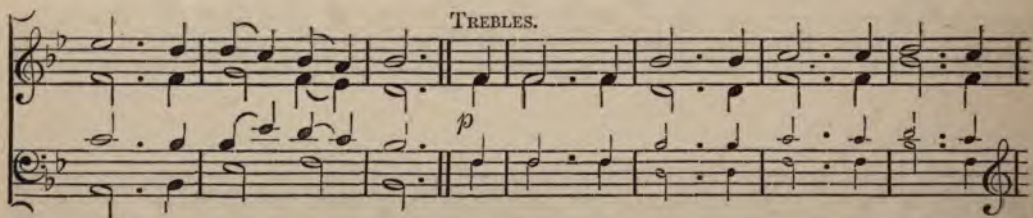
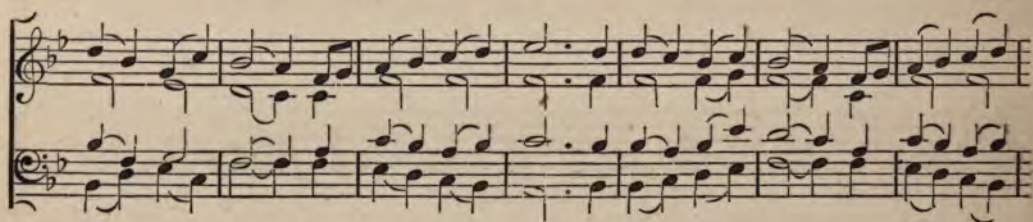
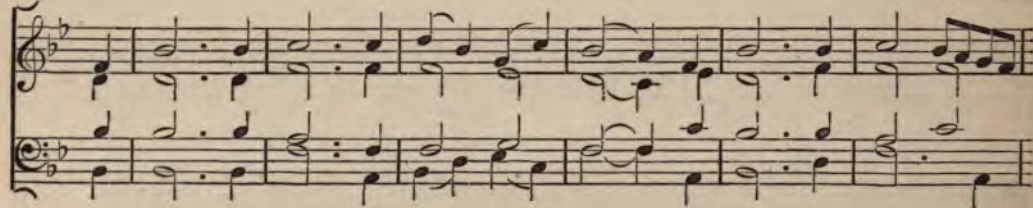




# Creation. D.L.M.

91.

HAYDN.

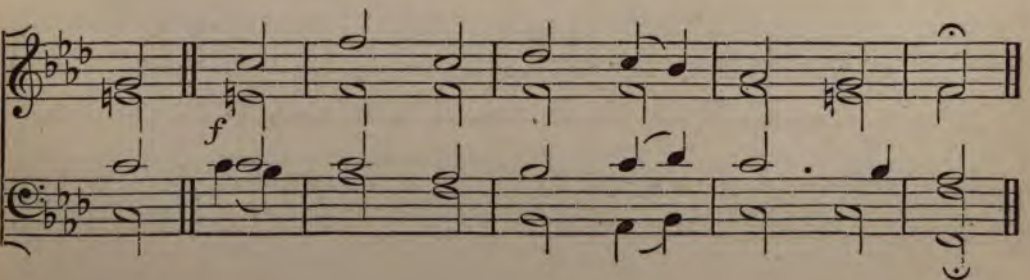
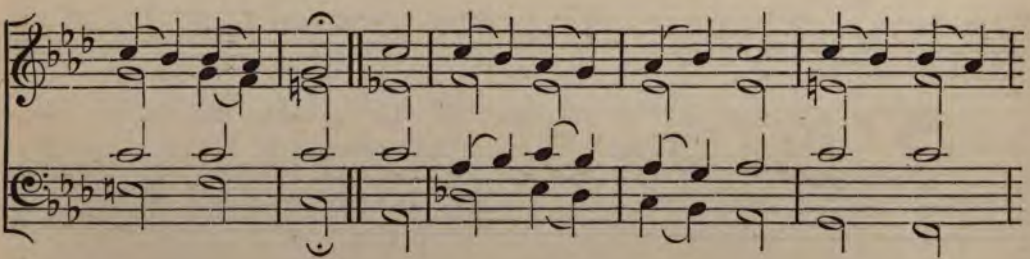
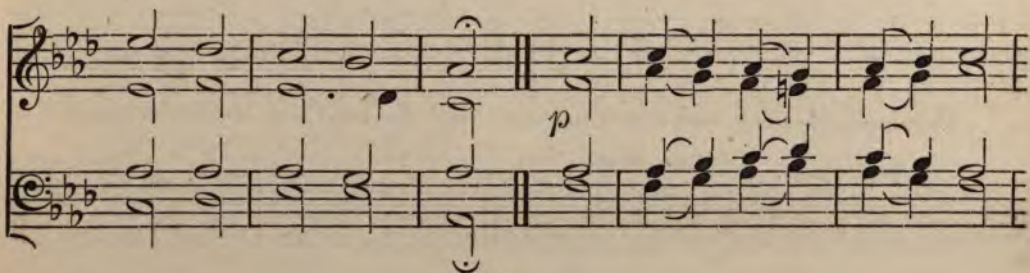
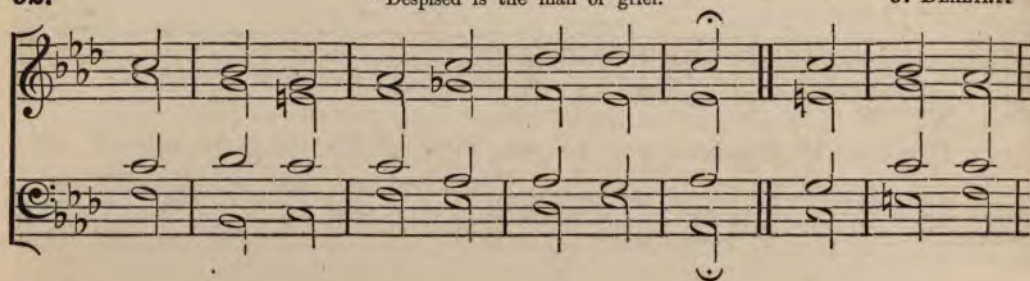


92.

# Rabson. 8,8,8,8,8.

"Despised is the man of grief."

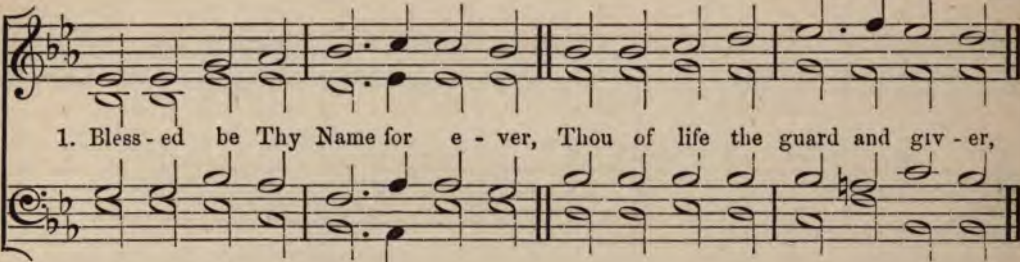
J. DEALTRY.



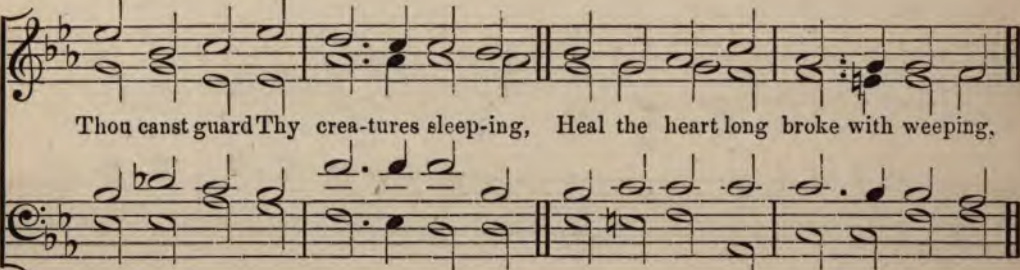


## "Blessed be Thy Name." 8s.

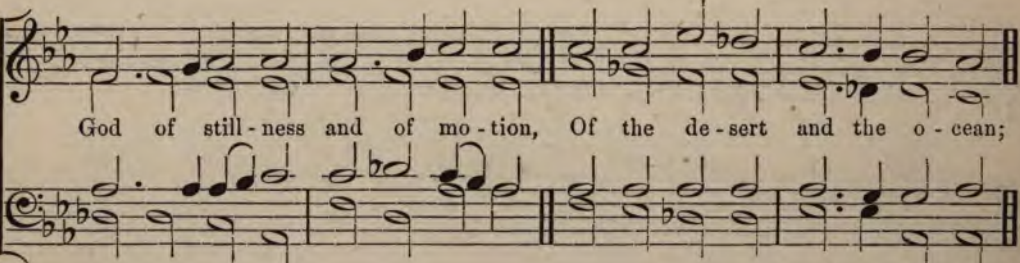
JOHN NAYLOR, MUS. BAC.



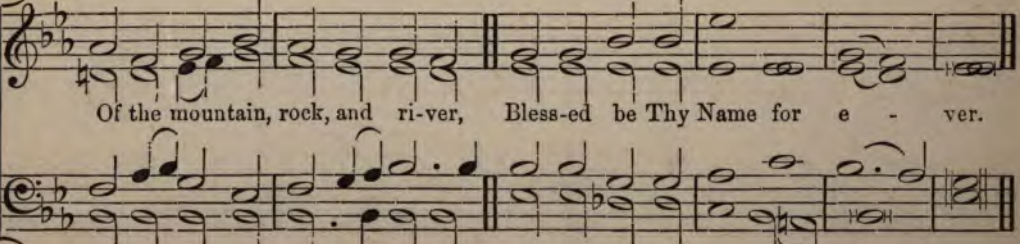
1. Bless-ed be Thy Name for e-ver, Thou of life the guard and giv-er,



Thou canst guard Thy crea-tures sleep-ing, Heal the heart long broke with weeping,



God of still-ness and of mo-tion, Of the de-sert and the o-cean;



Of the mountain, rock, and ri-ver, Bless-ed be Thy Name for e-ver.

SECOND VERSE.

Thou, who slumb'rest not, nor sleepest, Blest are they Thou kind-ly keep-est,

God of evening's part-ing ray, Of mid-night gloom, of dawn-ing day;

That ris-es from the a-zure sea, Like breathings of e-ter-ni-ty:

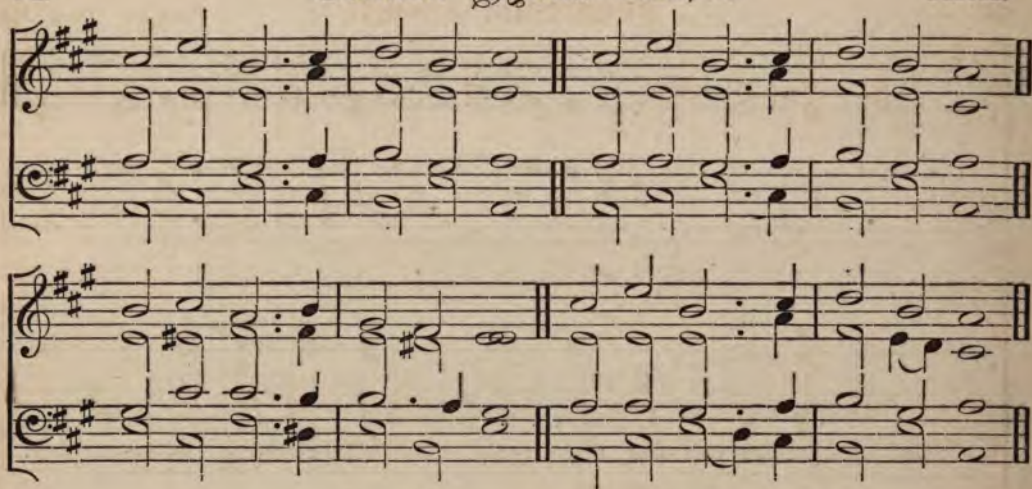
God of life, that fa-deth ne-ver, Blessed be Thy name for e-ver.



94.

## German Hymn. 4 lines, 7s.

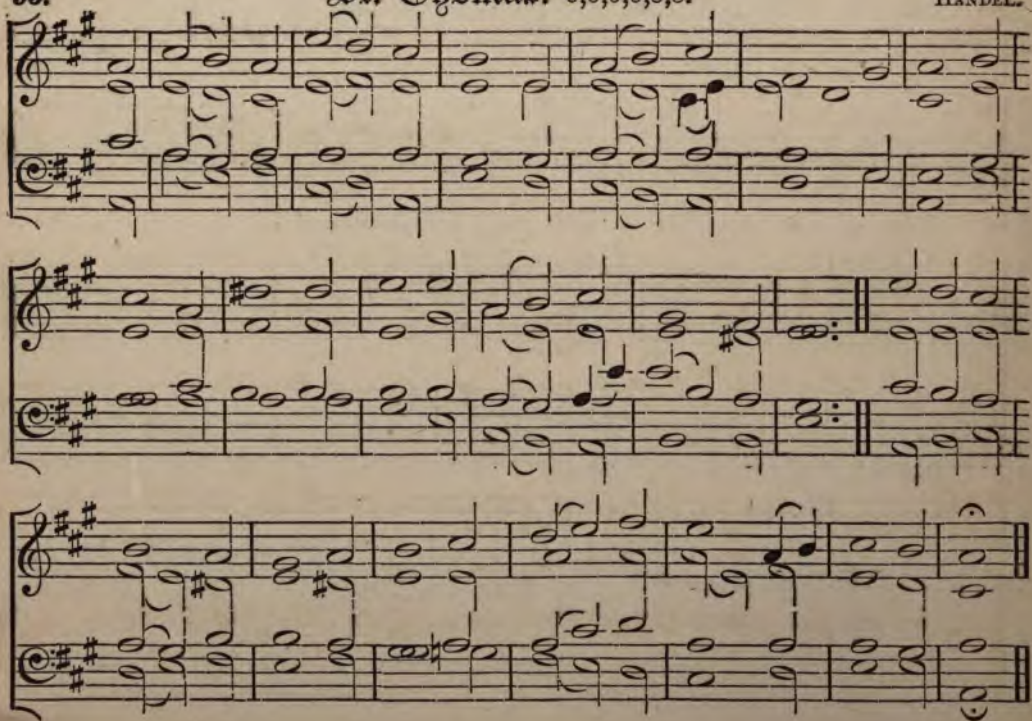
PLEYEL.



95.

## St. Thomas. 6,6,6,6,8,8.

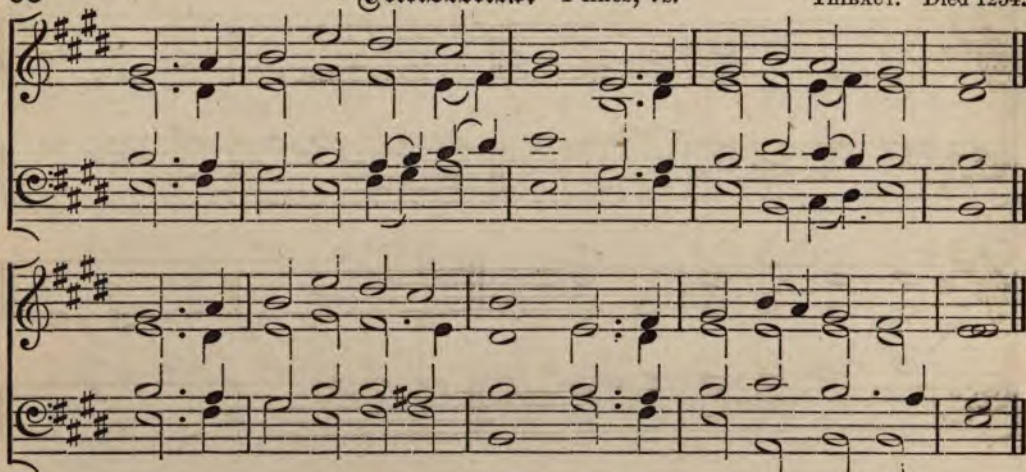
HANDEL.



96

## Innocents. 4 lines, 7s.

THIBAUT. Died 1254.



97.

## Warsaw. 6,6,6,6,8,8.

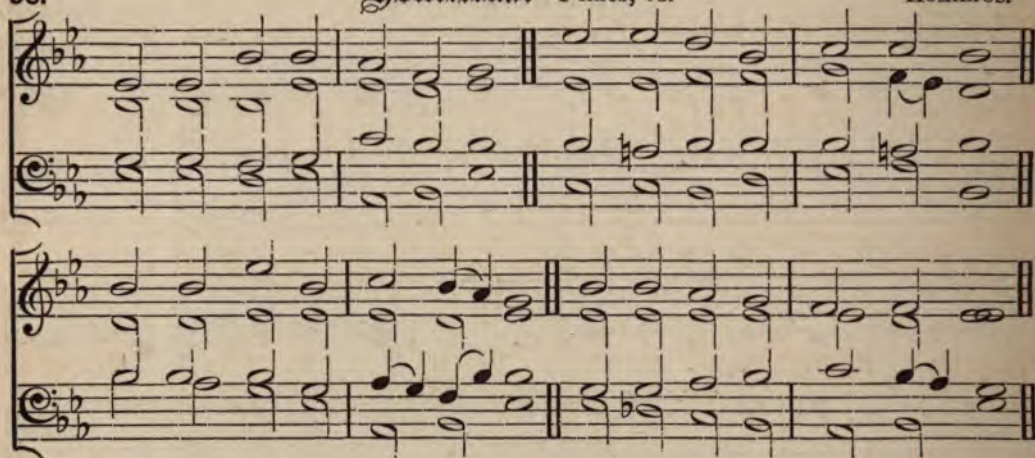
Newly Arranged.



98.

## Homilius. 4 lines, 7s.

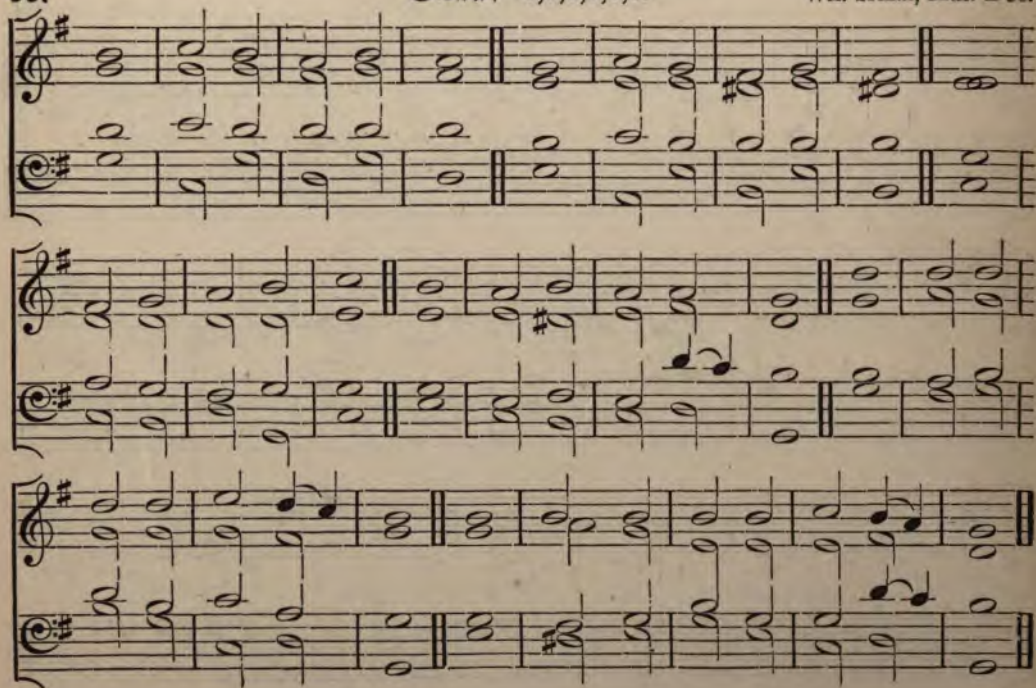
HOMILIUS.



99.

## Tors. 6,6,6,6,8,8.

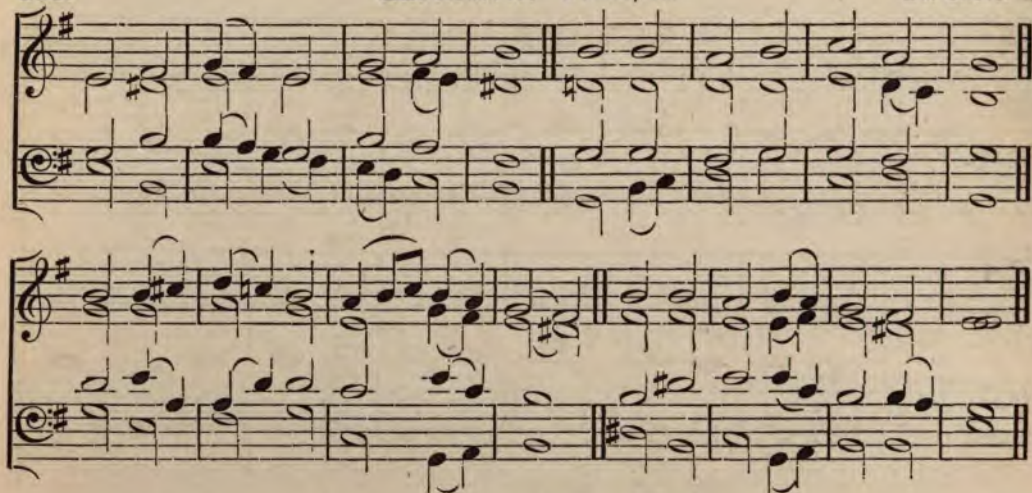
WM. SPARK, Mus. Doc.



100.

Woburn. 4 lines, 7s.

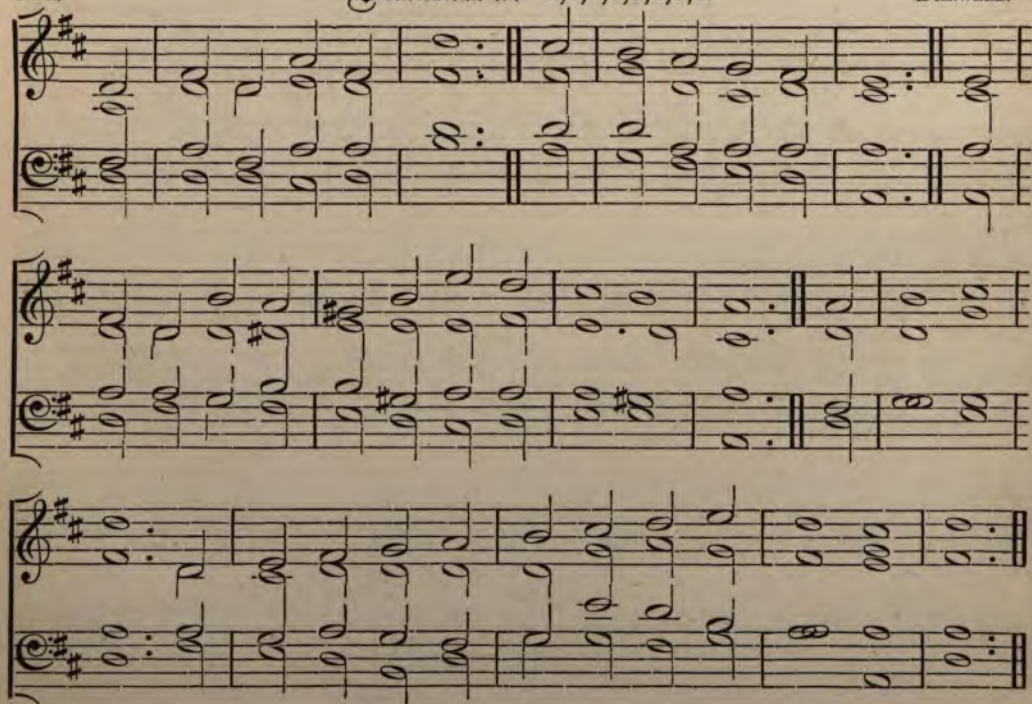
Dr. Croft.



101.

Darwell's. 6,6,6,6,4,4,4,4.

DARWELL.

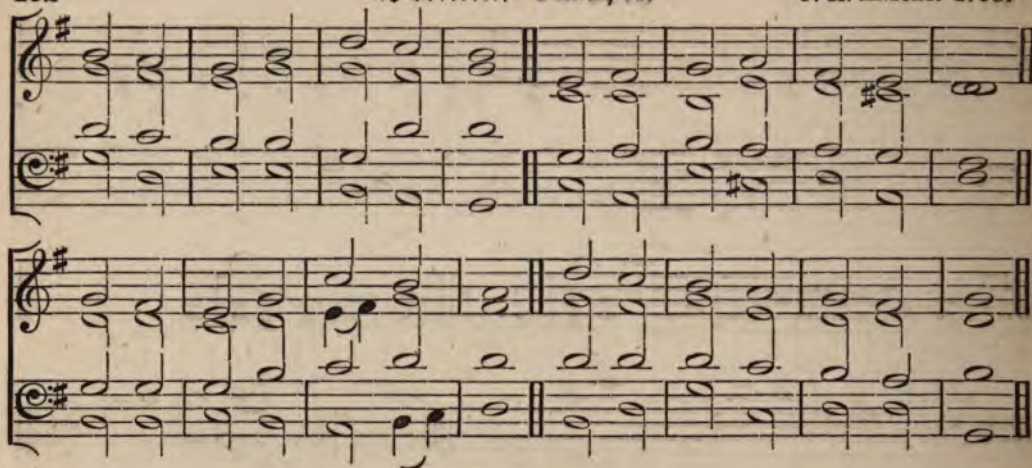




102

## Vienna. 4 lines, 7s.

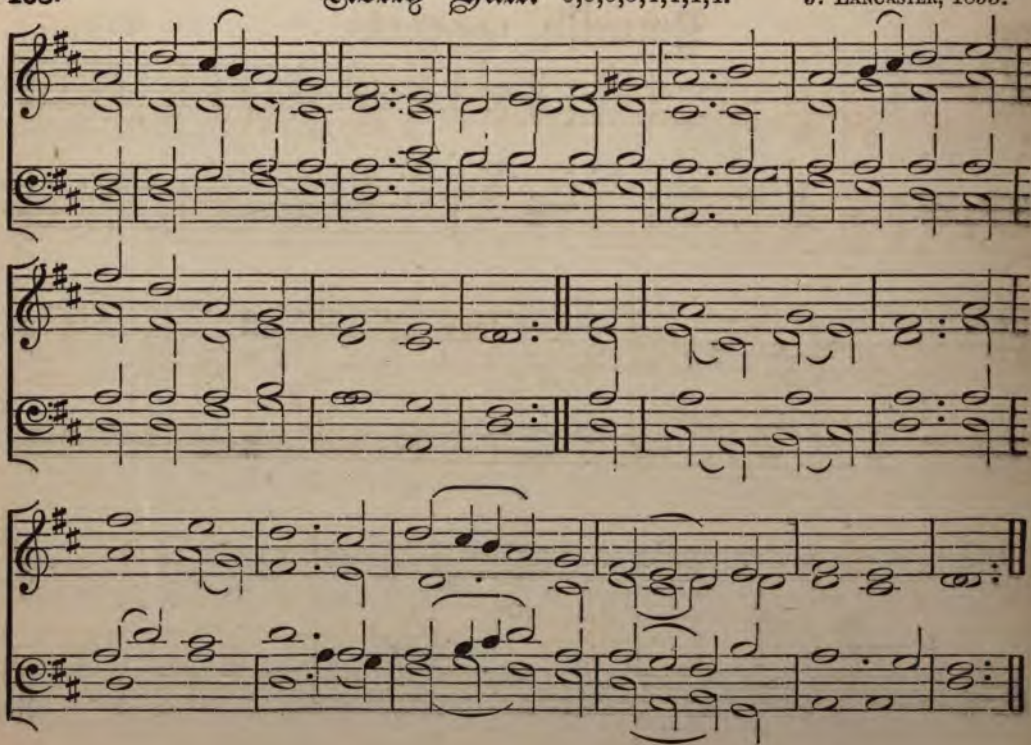
J. H. KNECHT. 1793.



103.

## North Hall. 6,6,6,6,4,4,4,4.

J. LANCASTER, 1855.

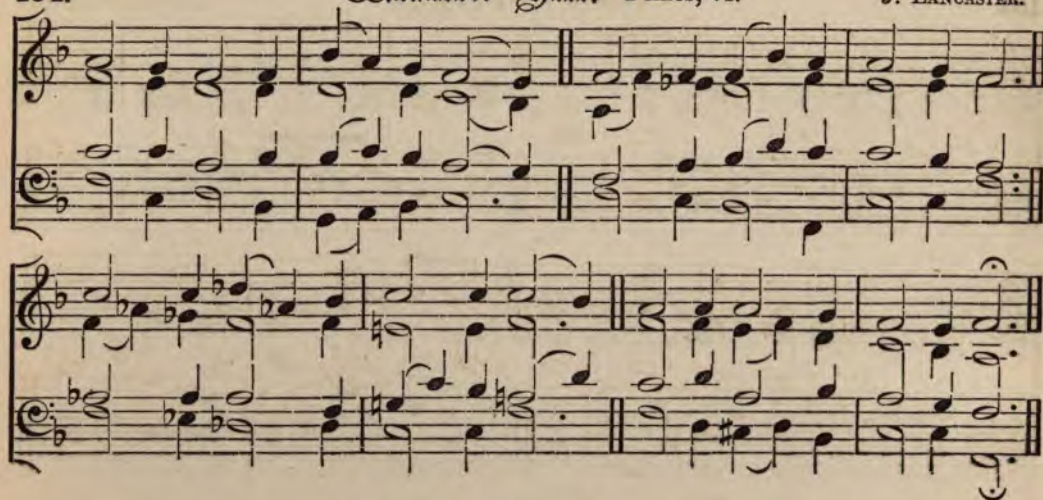




104.

## Western Hill. 4 lines, 7s.

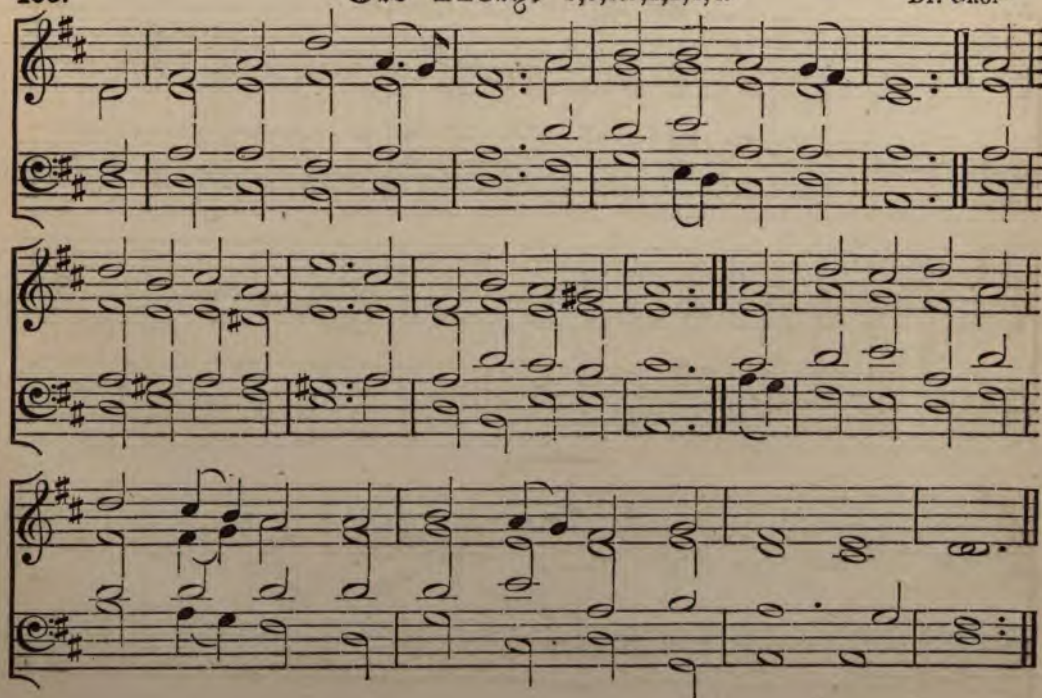
J. LANCASTER.



105.

## Old 148th. 6,6,6,6,4,4,4,4.

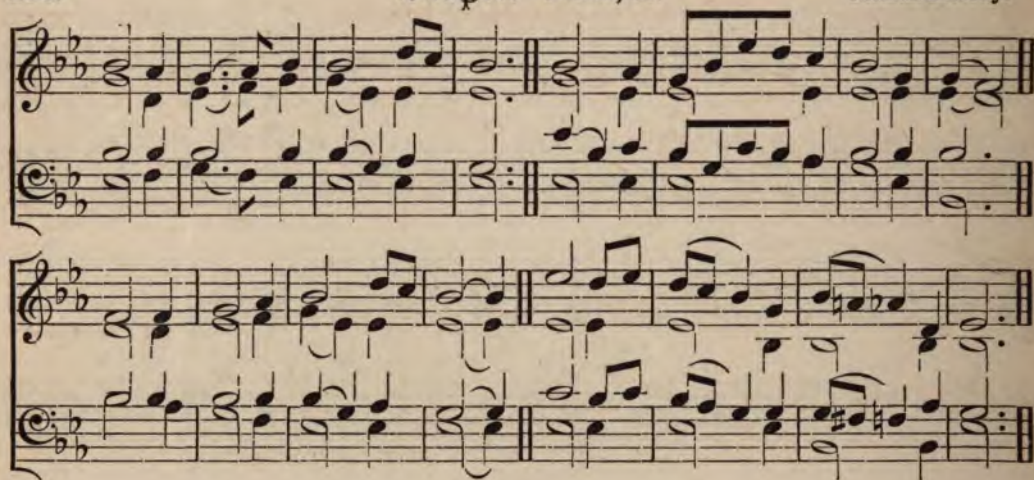
Dr. CROFT



106.

Vesper. 4 lines, 7s.

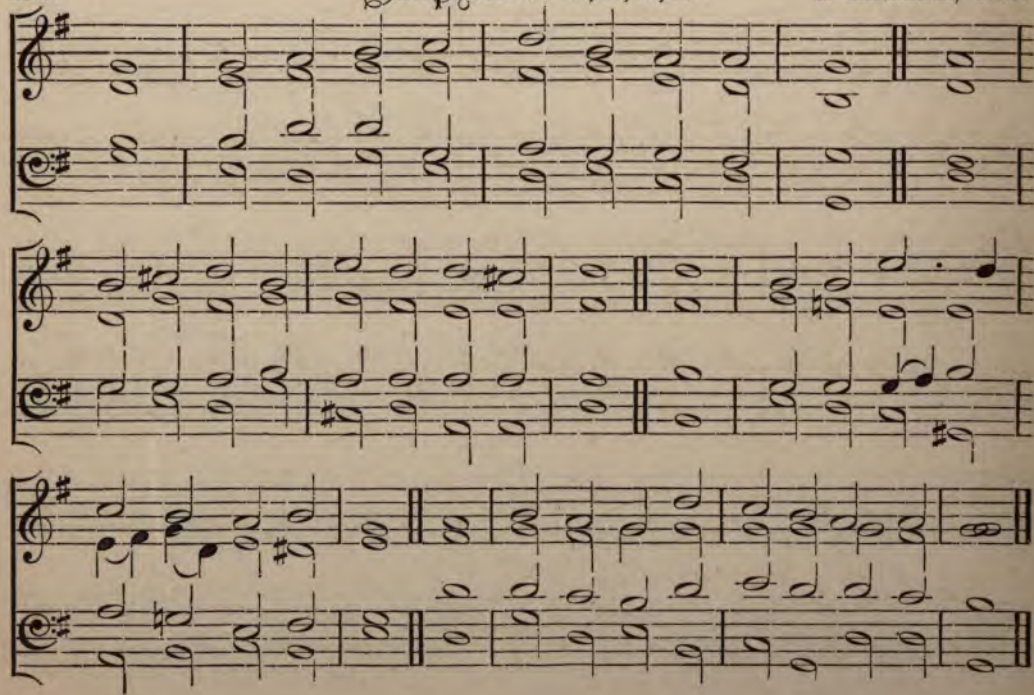
German Melody.



107.

Geapham. 10,10,10,10.

J. LANCASTER, 1867.

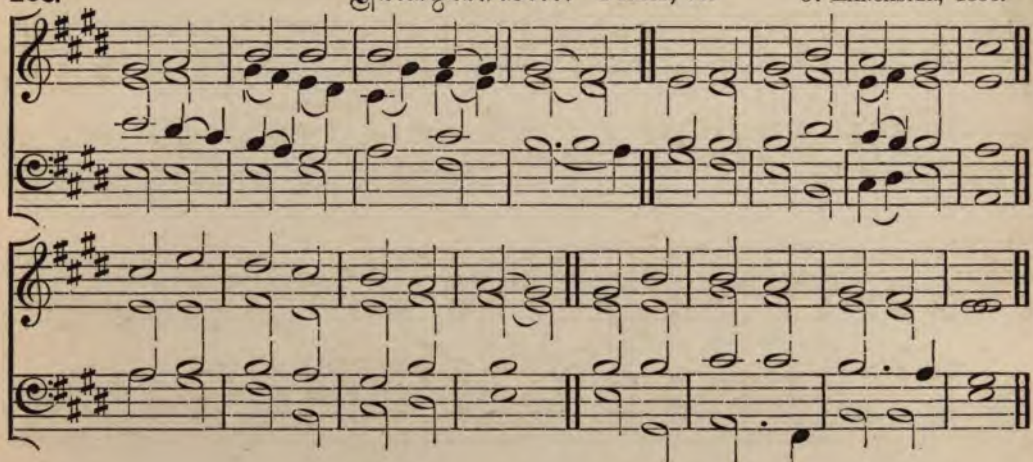




108.

## Featherstone. 4 lines, 7s.

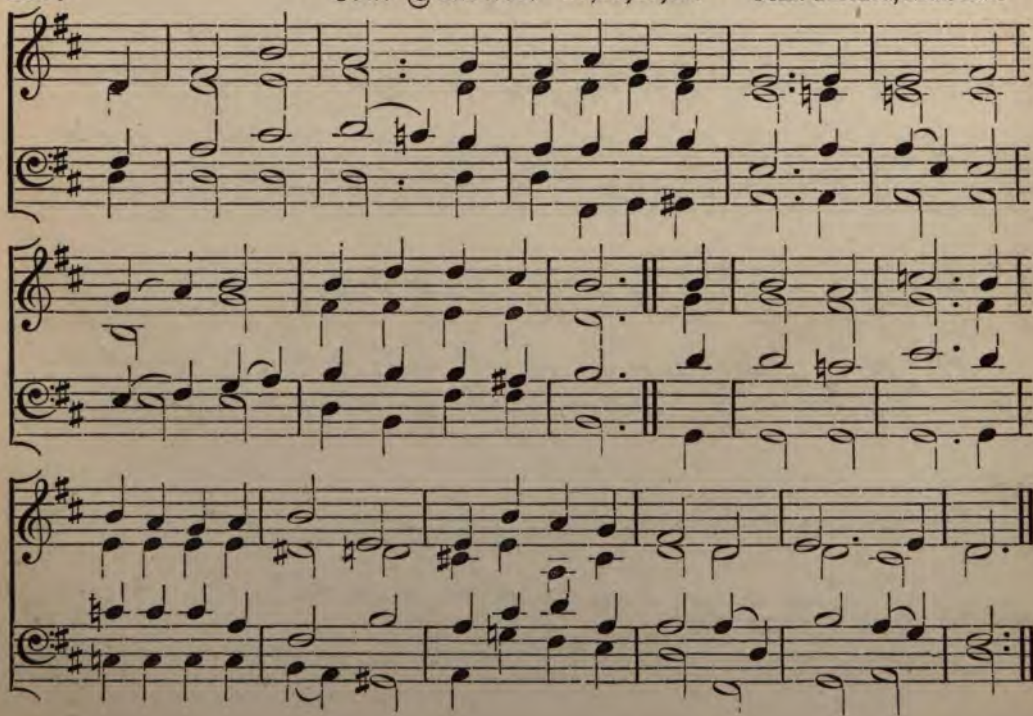
J. LANCASTER, 1856.



109.

## St. Jerome. 10,10,10,10.

JOHN NAYLOR, Mus. Bac.

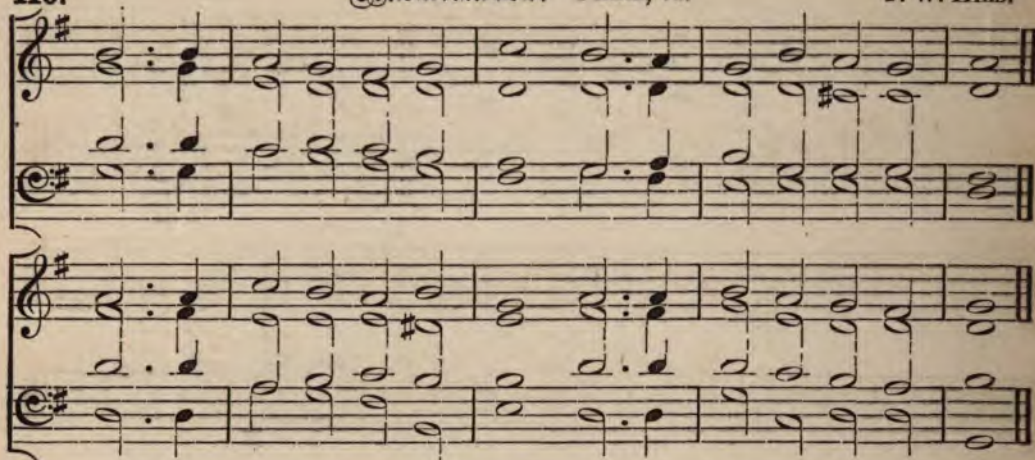




110.

## Mountside. 4 lines, 7s.

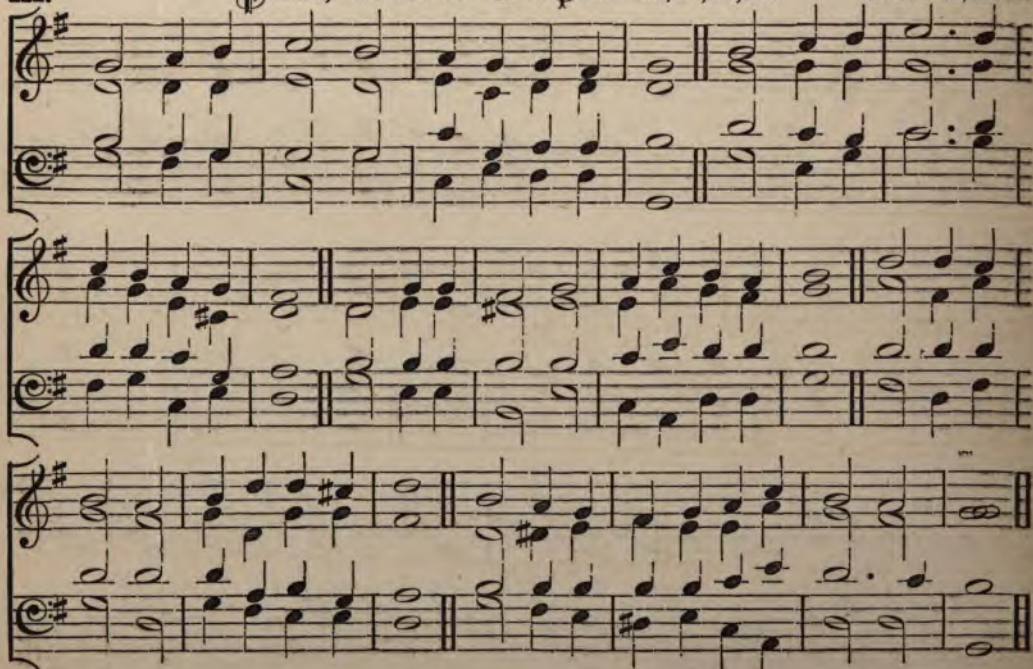
F. W. HIRD.



111.

## Pour, blessed Gospel. 10,10,10,10.

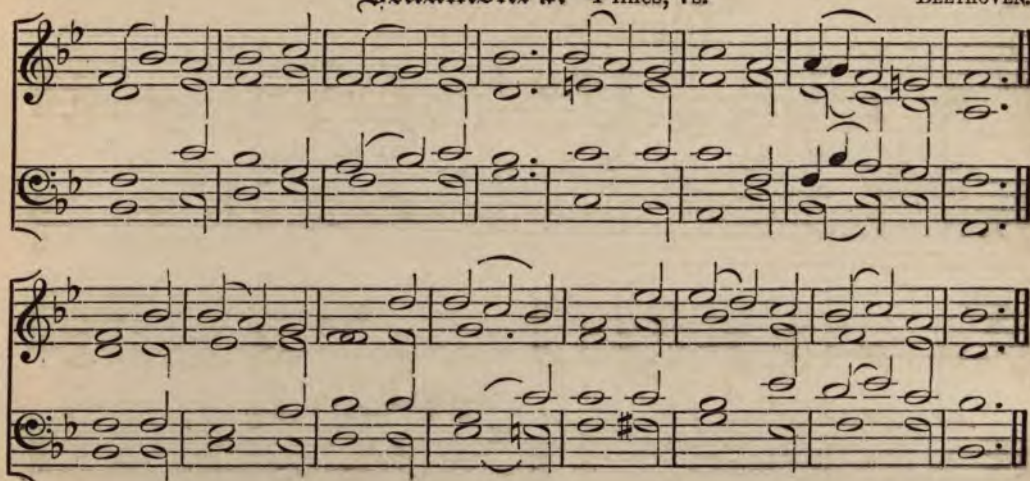
GOUDMEL, 1562.



112.

Beaumont's. 4 lines, 7s.

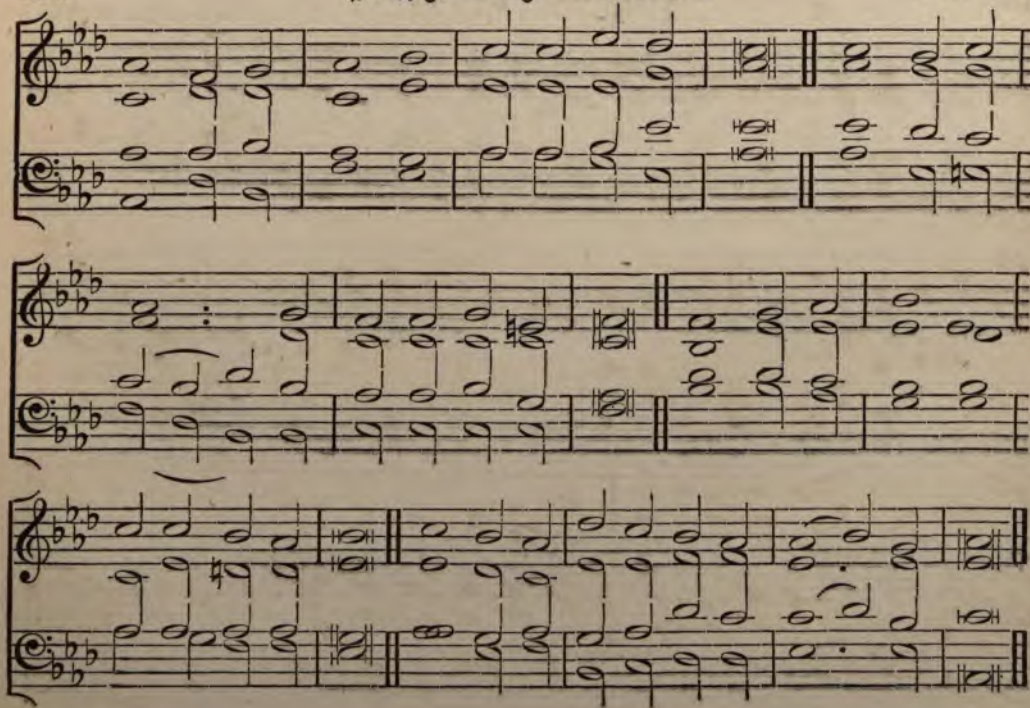
BEETHOVEN.



113.

Highworth. 10,10,10,10.

F. W. HIRD.

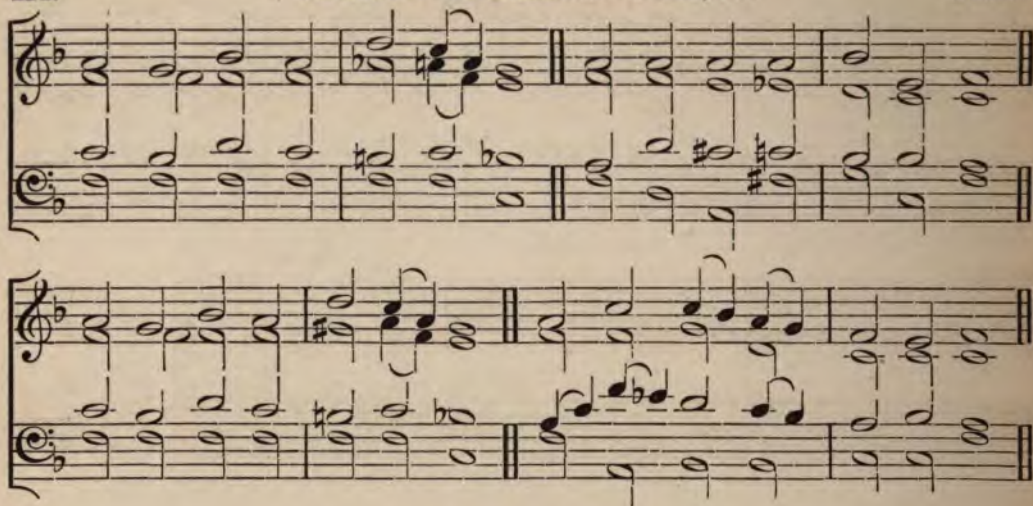




114.

## Sacred Wisdom. 4 lines, 7s.

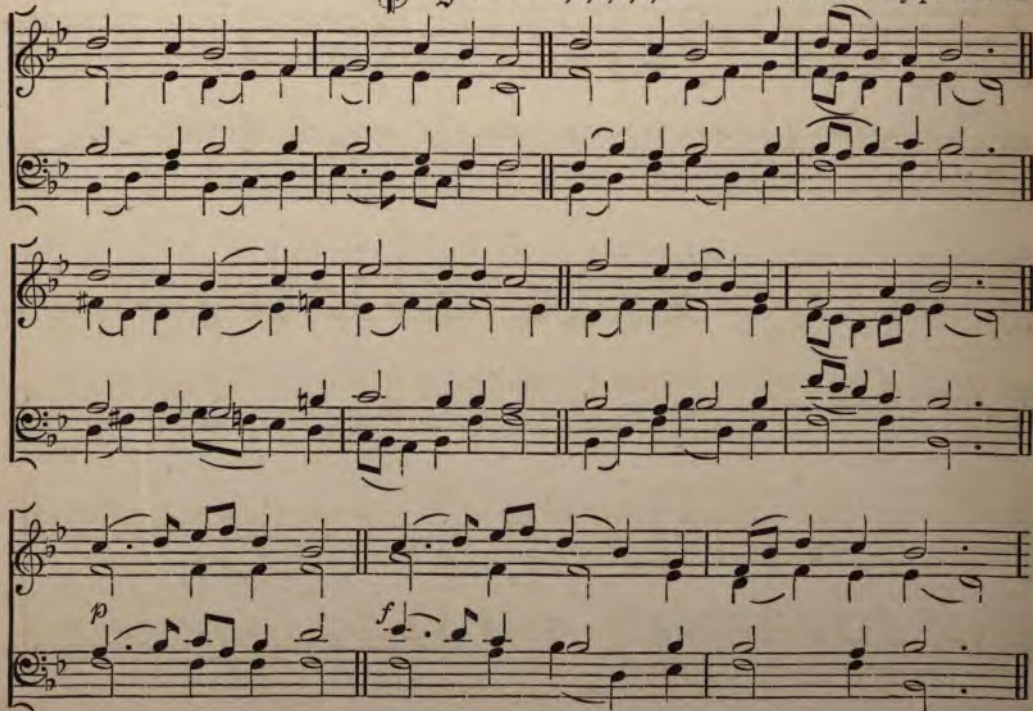
WEBER.



115.

## Pilgrim. 8,7,8,7,4,7.

JOWETT. By permission.

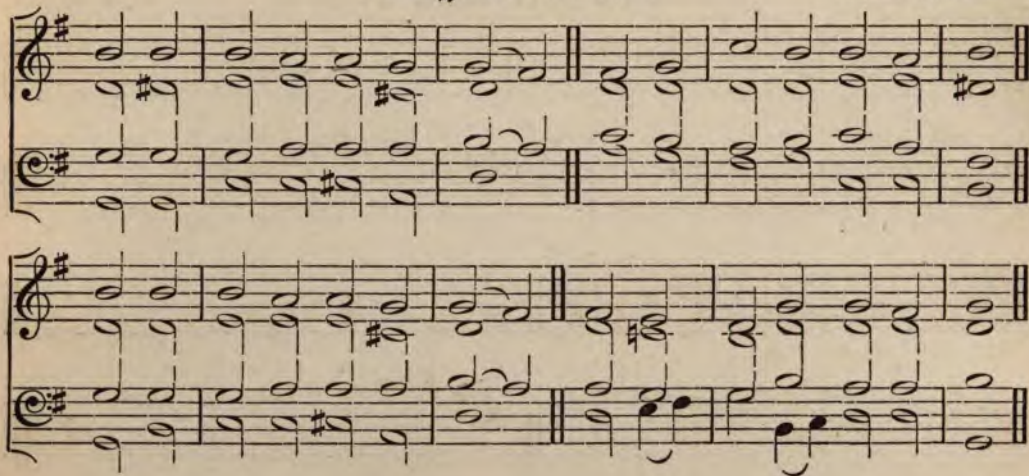




116.

## Galgate. 4 lines, 7s.

JOHN MORLAND.



117.

## Calgary. 8,7,8,7,4,7.

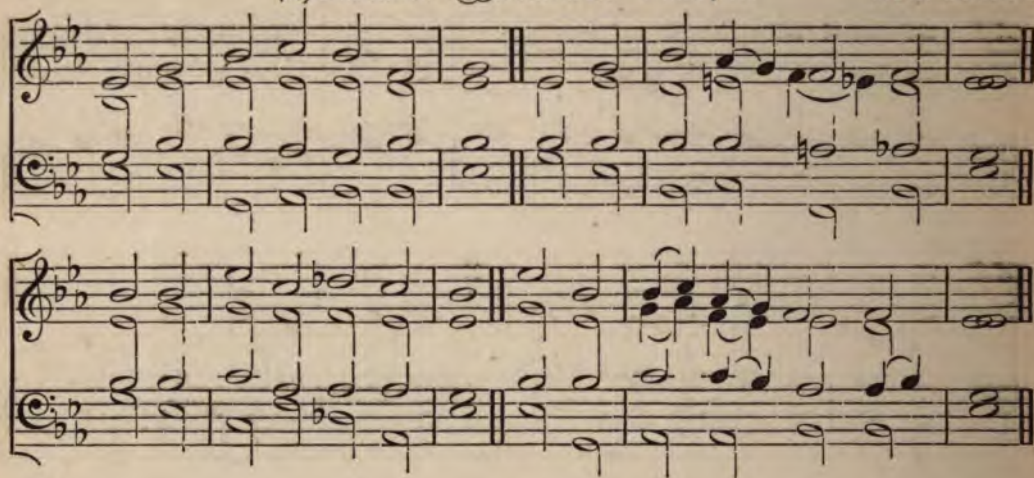
STANLEY.

Musical score for 'Calgary' by Stanley, measures 1-12. The score is written for two staves (treble and bass clef) in B-flat major (two flats). The melody is in the treble staff, and the bass staff provides harmonic support. The piece is in 4/4 time. Measures 1-4 are marked with a repeat sign, and measures 5-8 are marked with a final double bar line. Measures 9-12 are marked with a final double bar line. The tempo is marked 'Slower.' and 'Tempo.' with dynamic markings *p* and *f*.

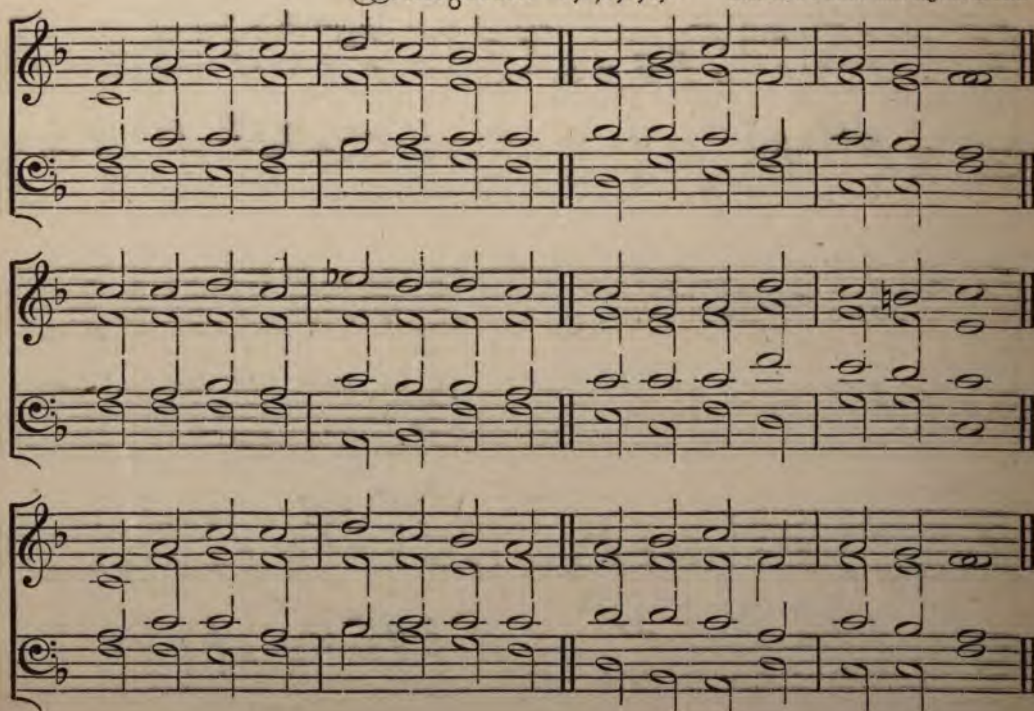
118.

**Domestic Mission.** 4 lines, 7s.

W. S. MORTON.



119.

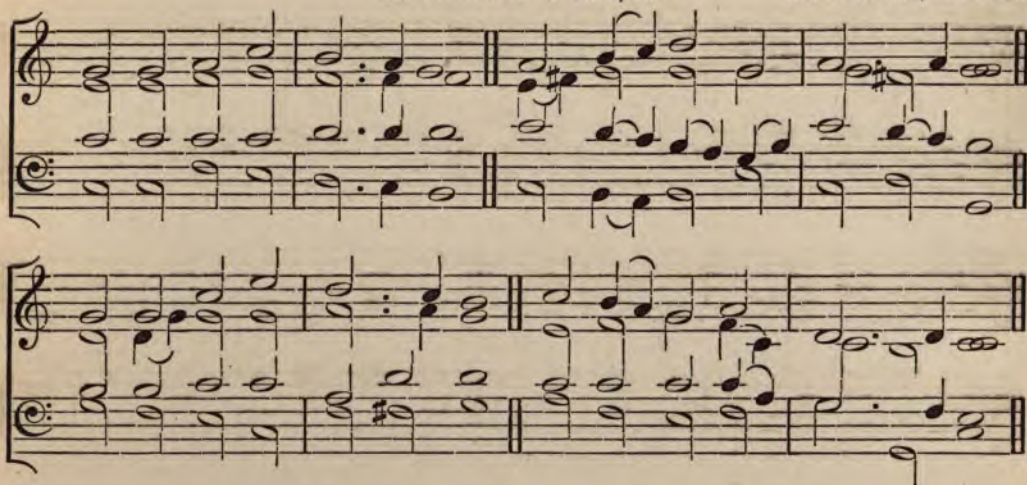
**Manheim.** 8,7,8,7,4,7.By permission, from  
Mercer's Psalter and Hymn Book.



120.

## Seamer. 4 lines, 7s.

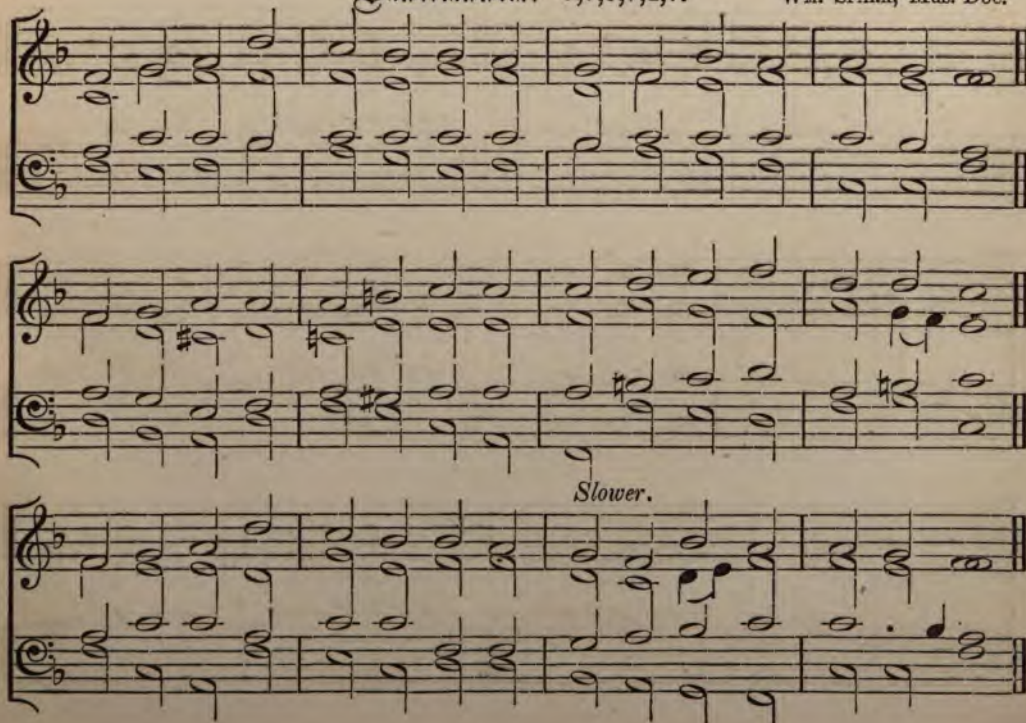
JOHN NAYLOR, Mus. Bac.



121.

## Dismissal. 8,7,8,7,4,7.

WM. SPARK, Mus. Doc.

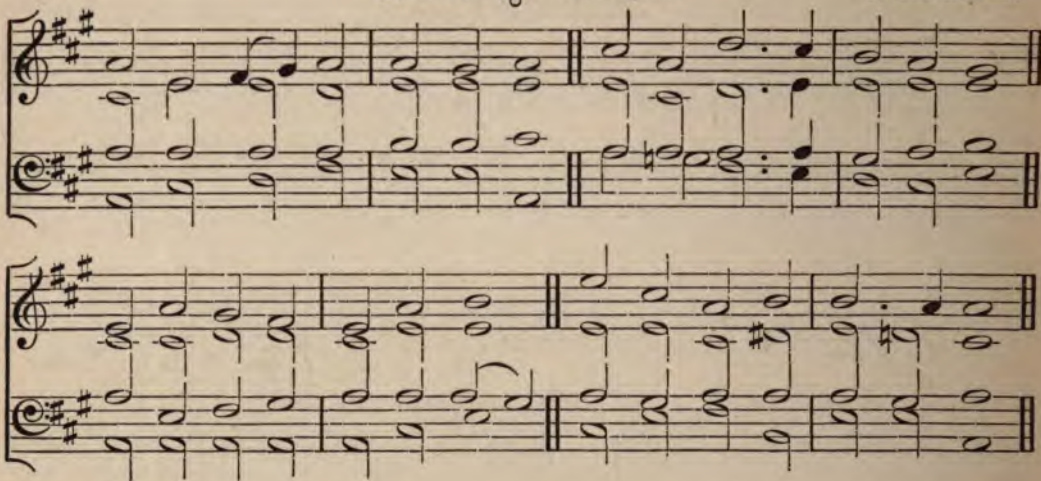




122.

## Sabbath. 4 lines, 7s.

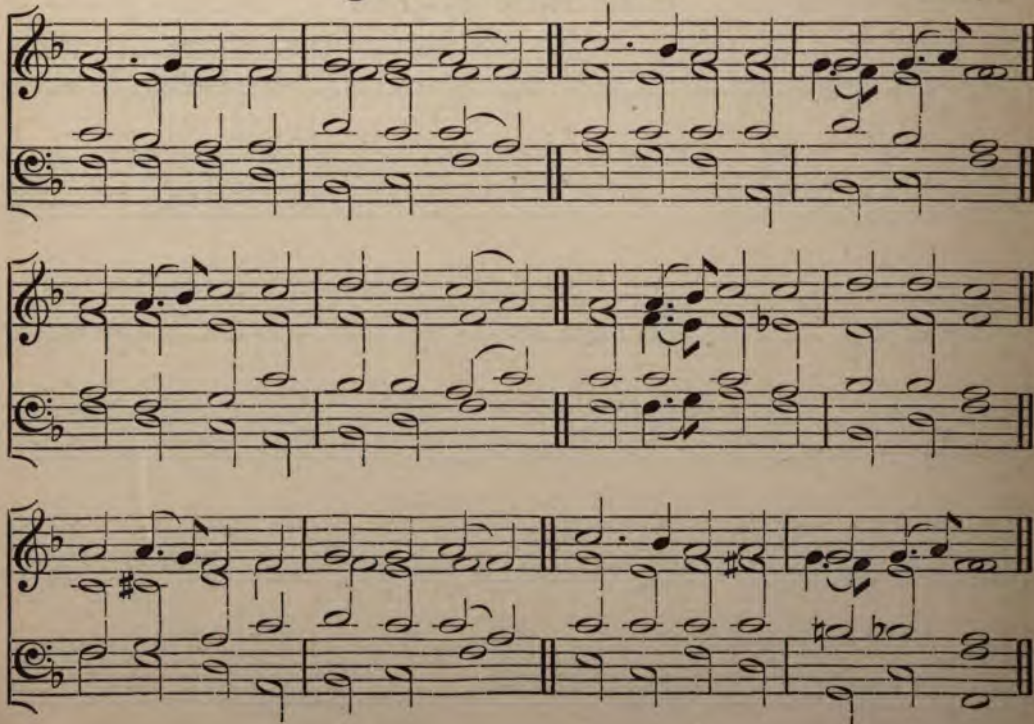
J. LANCASTER.



123.

## Rousseau. 6 lines, 7s.

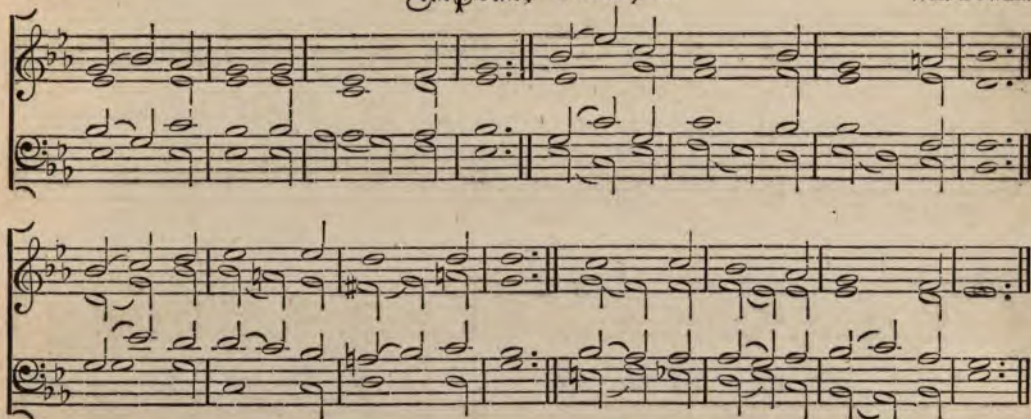
ROUSSEAU.



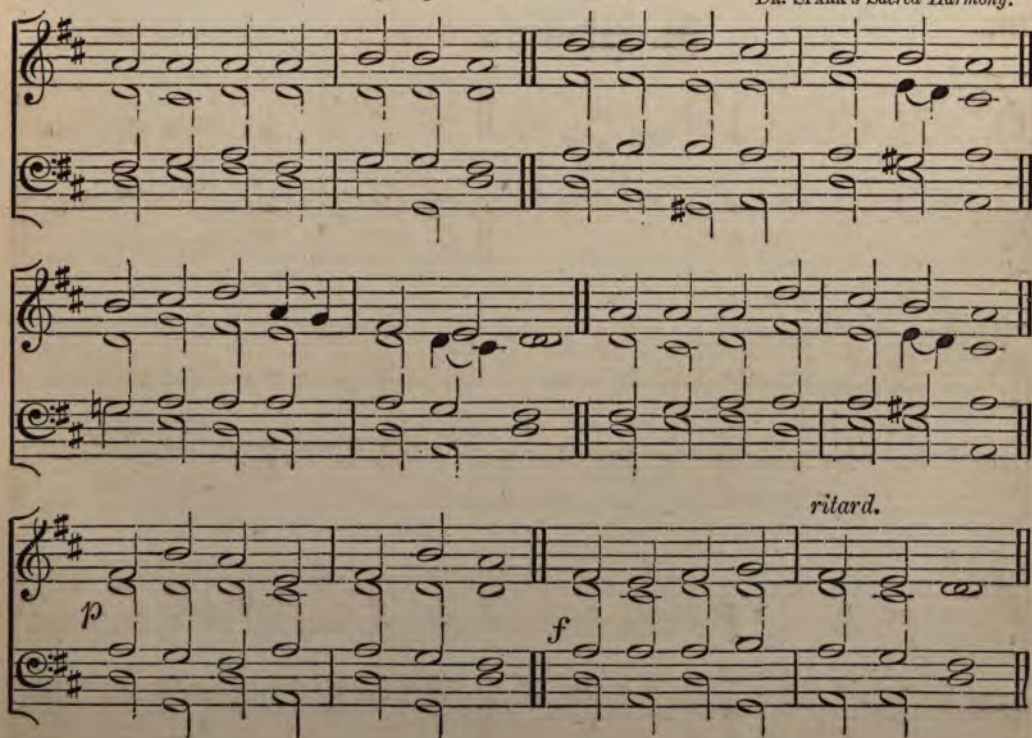
124.

**Repose.** 4 lines, 7s.

WM. BOWER.



125.

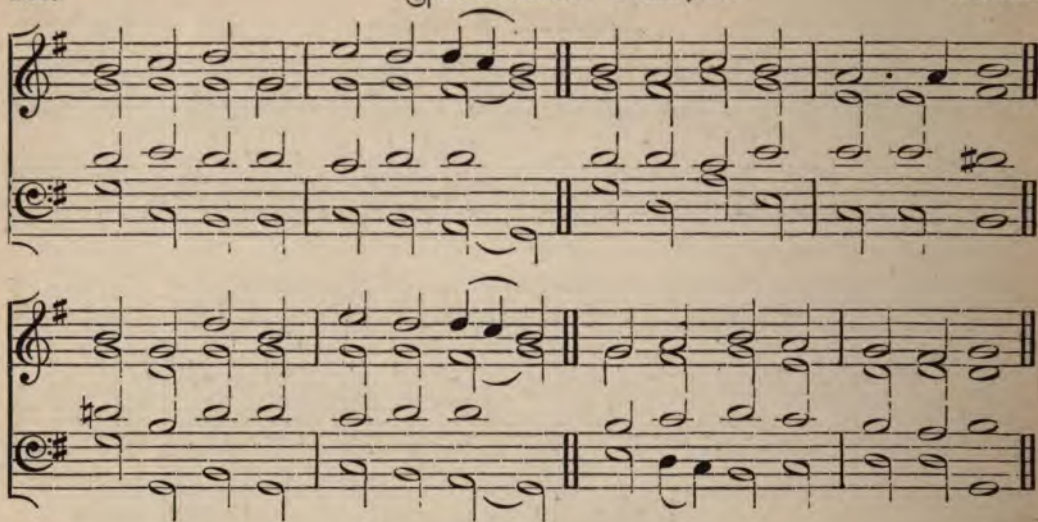
**Bohemian.** 6 lines, 7s.By permission, from  
DR. SPARK'S Sacred Harmony.



126.

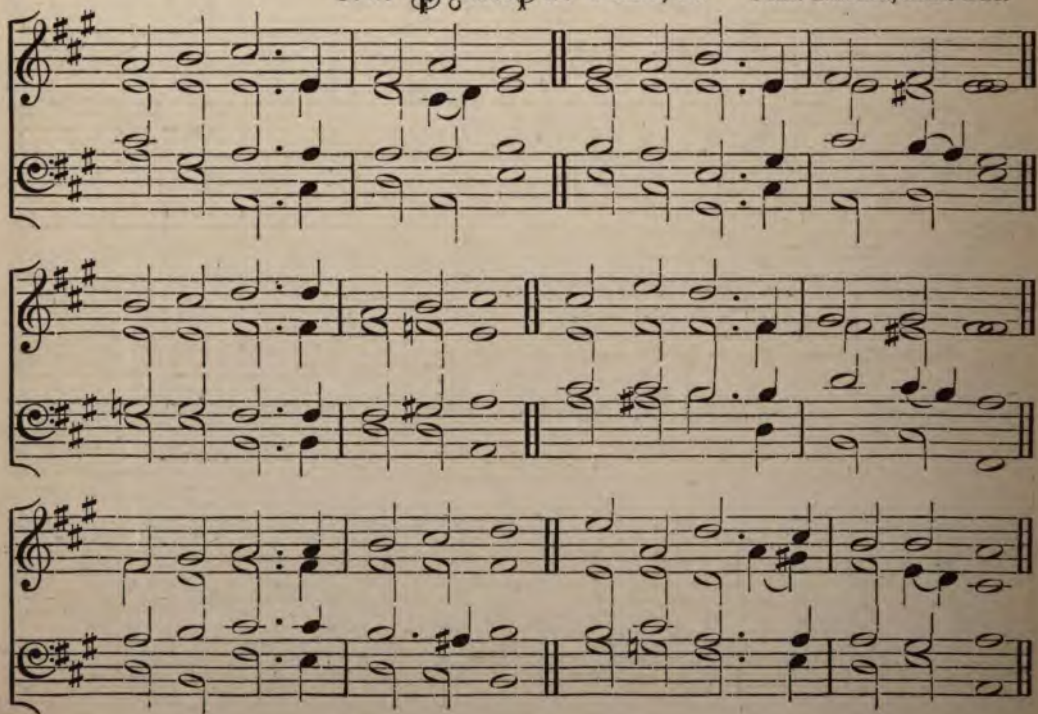
## Frankfort. 4 lines, 7s.

WINTER.



127.

## St. Phillip's. 6 lines, 7s. JOHN NAYLOR, Mus. Bac.



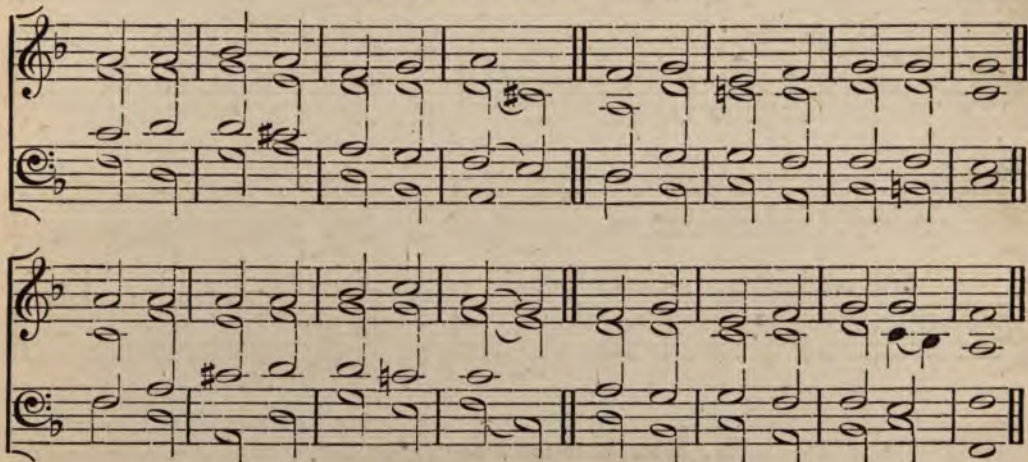


128.

## Gethsemane. 4 lines, 7s.

"When our heads are bow'd with woe."

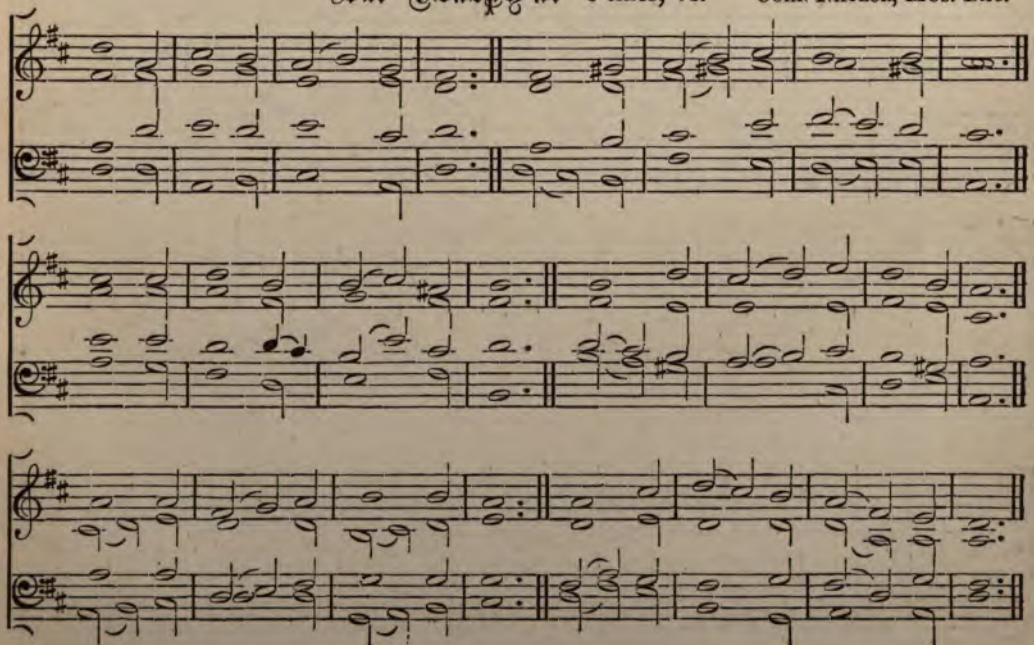
SPOHR.



129.

## St. Joseph's. 6 lines, 7s.

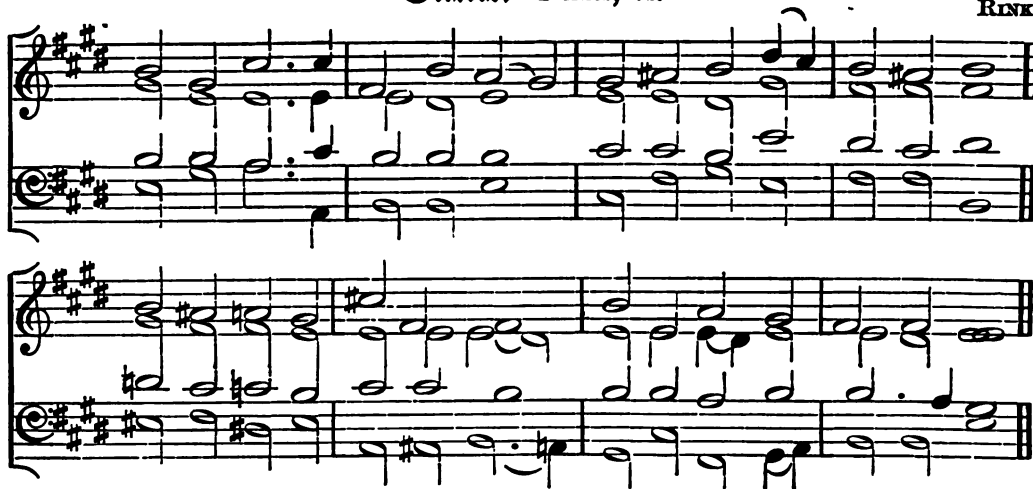
JOHN NAYLOR, MUS. BAC.



130.

**Calm.** 4 lines, 7s.

RINK.



131.

**Haley.** 6 lines, 7s. or 7,6,7,6,7,7.

"When for me the silent oar."

WM. HALEY.



132.

## Kildwick. 6 lines, 7s.

Arranged from Dowland,  
by VINCENT NOVELLO.

Musical score for 'Kildwick', arranged from Dowland by Vincent Novello. The score consists of two systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system ends with the word 'Fine.' and the second system ends with 'D.C.' (Da Capo). The music is written in a style typical of 19th-century choral arrangements, featuring a mix of eighth and sixteenth notes.

133.

## Ratisbon. 6 lines, 7s.

WERNER'S Choral Book. 1814.

Musical score for 'Ratisbon', from Werner's Choral Book (1814). The score consists of three systems, each with a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music is written in a style typical of 19th-century choral arrangements, featuring a mix of eighth and sixteenth notes.



134.

Altofts. 6 lines, 7s.

V. NOVELLO.

By permission of Messrs Novello, Ewer and Co.

Two systems of musical notation for Altofts, 6 lines, 7s. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music is written in a style typical of 19th-century vocal or instrumental music. The second system also consists of two staves with the same key signature. The notation includes various note values, rests, and accidentals. The first system ends with the word "Fine." and the second system ends with "D.C." (Da Capo).

135.

"Wake not, O Mother." 11.10.11.10.

WM. BOWER.

Three systems of musical notation for "Wake not, O Mother." by Wm. Bower. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music is written in a style typical of 19th-century vocal or instrumental music. The second system also consists of two staves with the same key signature. The notation includes various note values, rests, and accidentals. The third system also consists of two staves with the same key signature. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line.

The musical score is written for piano in 7/8 time, featuring a treble and bass staff for each of the four systems. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The music is composed of eighth and sixteenth notes, with some measures containing triplets. The score is divided into four systems, each with two staves. The final measure of the fourth system ends with a double bar line and repeat dots.

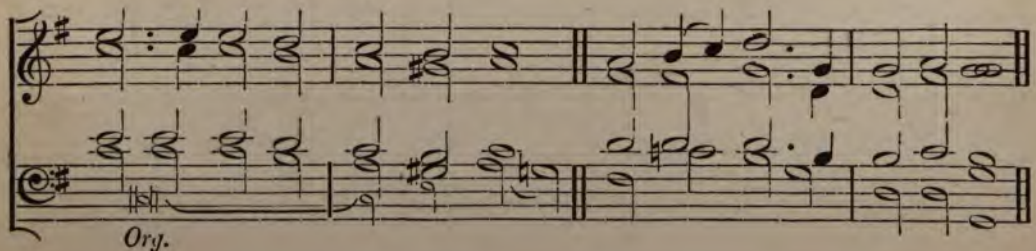
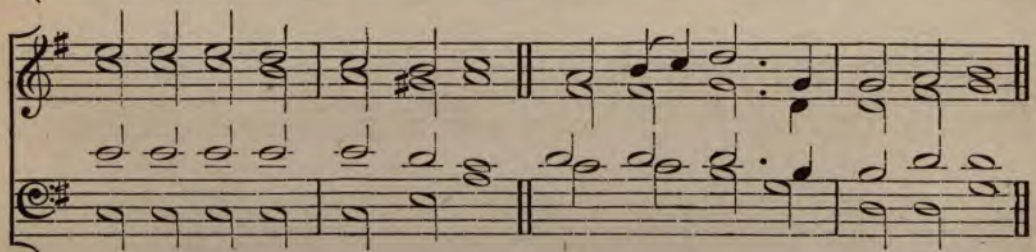
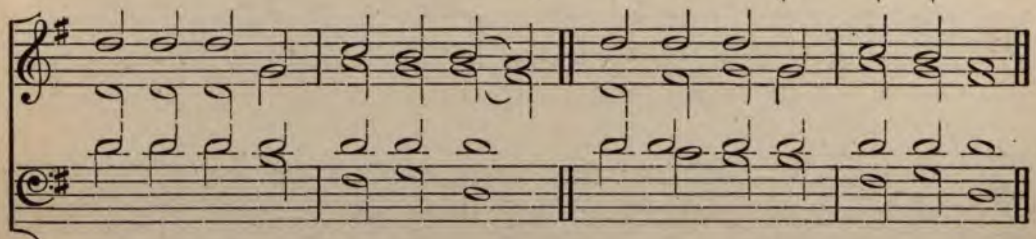
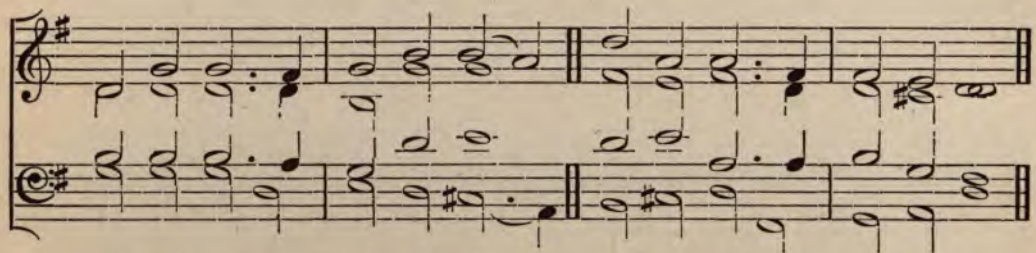
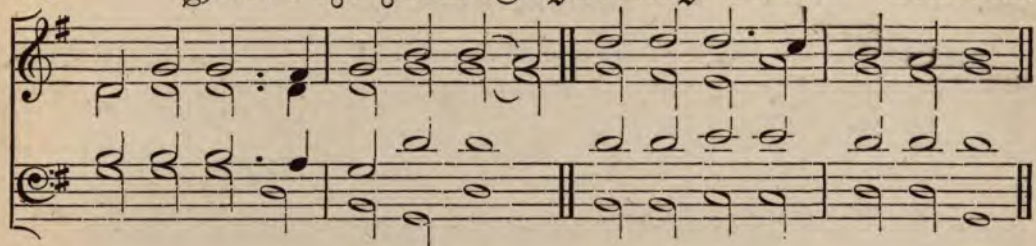
This musical score is for the hymn "Easter Hymn" by Dr. Worgan. It is written for a four-part vocal or instrumental ensemble, using two staves per system. The top staff of each system is in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with the same key signature. The music is organized into eight systems, each containing two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line at the end of the eighth system.



The musical score is written for two staves per system, using a treble and bass clef. The key signature consists of three sharps (F#, C#, G#). The time signature is common time (C). The score is divided into five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The first system begins with a treble staff starting on a whole note and a bass staff starting on a whole note. The second system features a repeat sign in the treble staff. The third system includes a piano (*p*) dynamic marking. The fourth system includes a forte (*f*) dynamic marking. The fifth system concludes with a final double bar line.

The musical score is written for a piano and consists of eight lines of music. Each line is a system of two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#), and the time signature is 7/8. The music is characterized by a steady eighth-note accompaniment in the bass and a melody in the treble that uses a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a final double bar line on the eighth line.





Org.

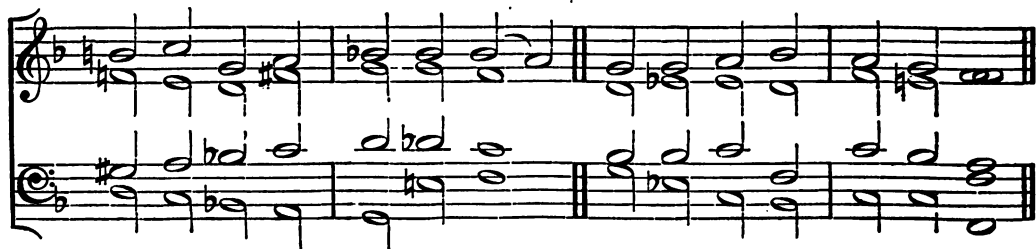


141.

**\*Bolton.** 8 lines. 7s.

"Bound upon the accursed tree."

F. W. HIRD.



\* To be sung in unison.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a common time signature (C) and a key signature of one sharp (F#). The music is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody features a mix of eighth and sixteenth notes, while the accompaniment uses a simple pattern of eighth notes and rests.

[illegible]

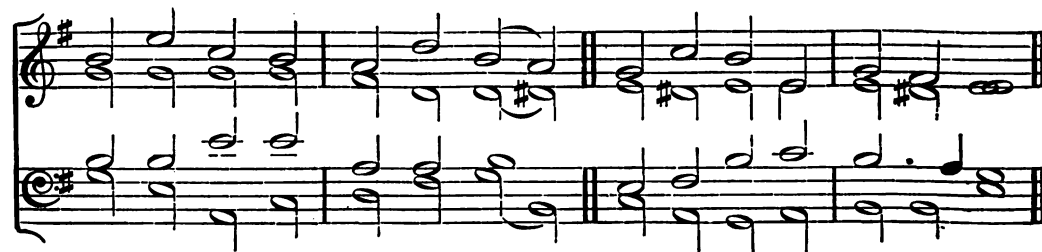
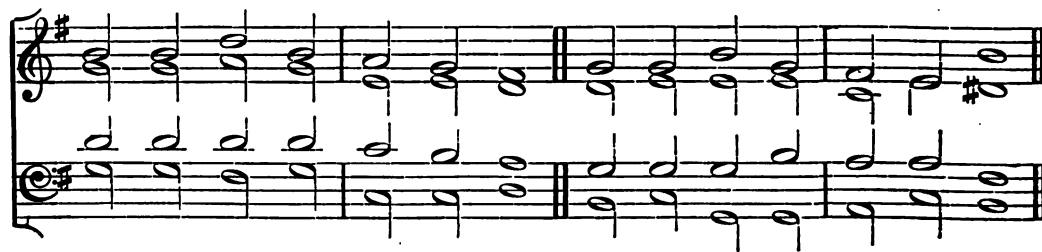
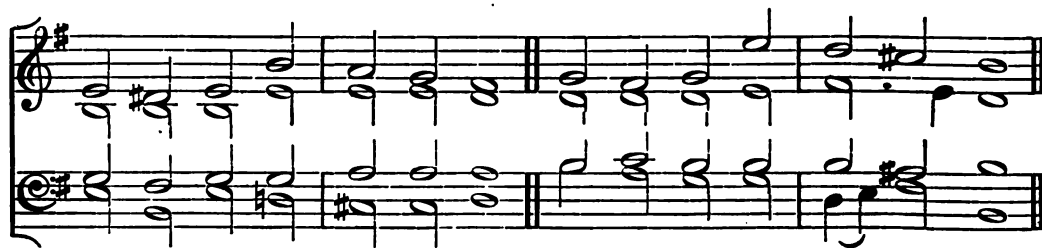
A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The piece begins with a piano (p) dynamic marking. The melody consists of a series of eighth and sixteenth notes, with a repeat sign after the first four measures. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The melody is written in the treble staff, starting with a forte (f) dynamic. The bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

143.

Grant's Litany. 8 lines 7s.

SAMUEL SMITH.





Hal - le - lu - - jah.

The first system of musical notation consists of a treble and bass staff in G major (one sharp). The melody is written in a simple, hymn-like style with quarter and half notes. The lyrics 'Hal - le - lu - - jah.' are written below the treble staff.

Hal - le - lu - - jah.

The second system of musical notation continues the melody from the first system. The lyrics 'Hal - le - lu - - jah.' are written below the treble staff.

Hal - le - lu - jah.

The third system of musical notation continues the melody. The lyrics 'Hal - le - lu - jah.' are written below the treble staff.

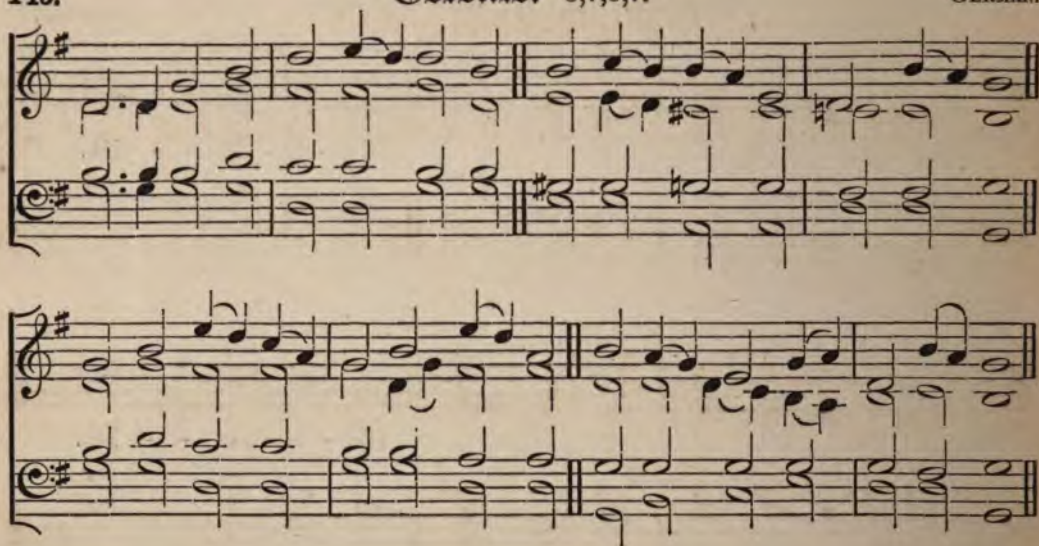
Hal - le - lu - jah, *ff* Hal - le - lu - jah.

The fourth system of musical notation concludes the piece. The lyrics 'Hal - le - lu - jah, *ff* Hal - le - lu - jah.' are written below the treble staff, with the final phrase marked with a fortissimo (*ff*) dynamic.

145.

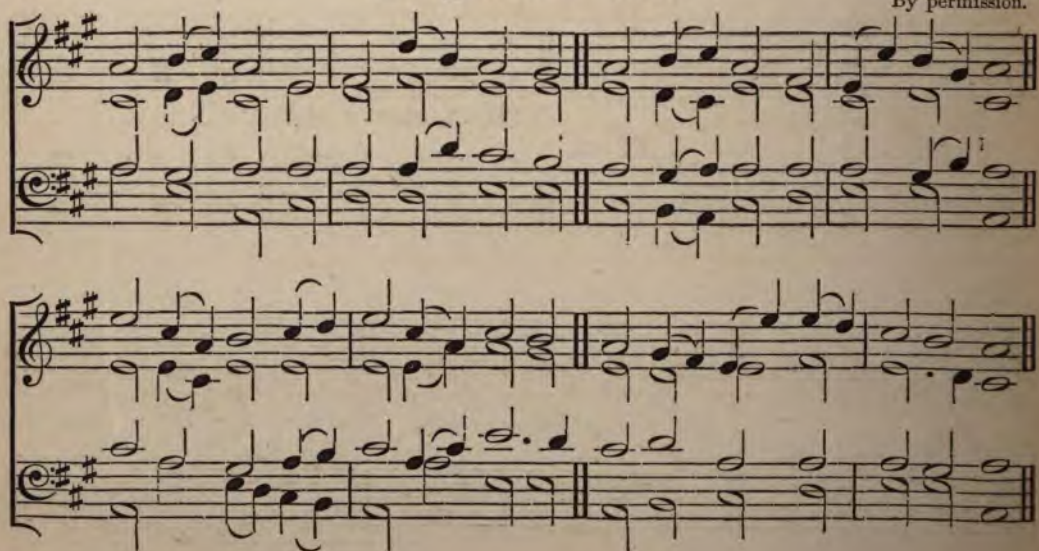
## Toronto. 8,7,8,7.

GERMAN.



146.

## St. Helen's. 8,7,8,7.

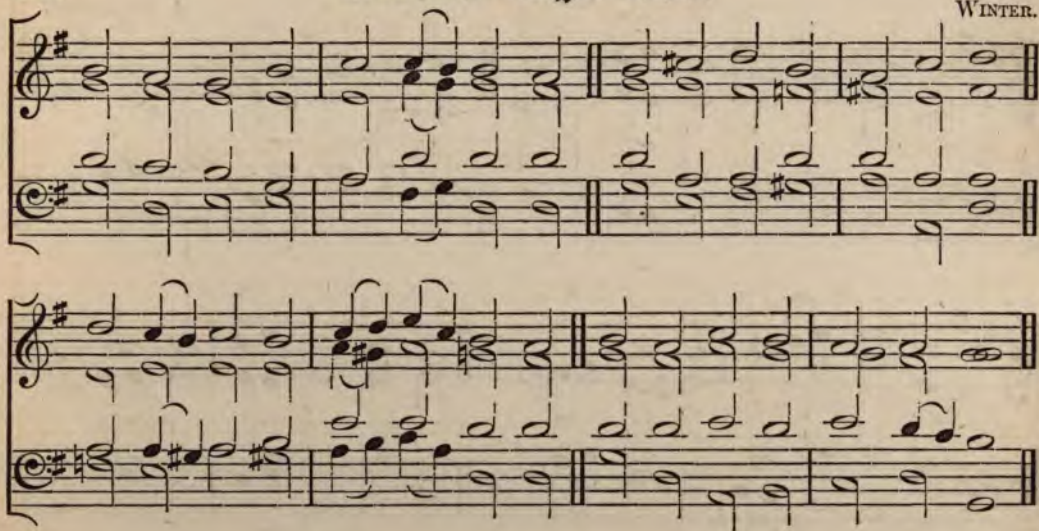
WHITAKER.  
By permission.



147.

## Tantum Ergo. 8,7,8,7.

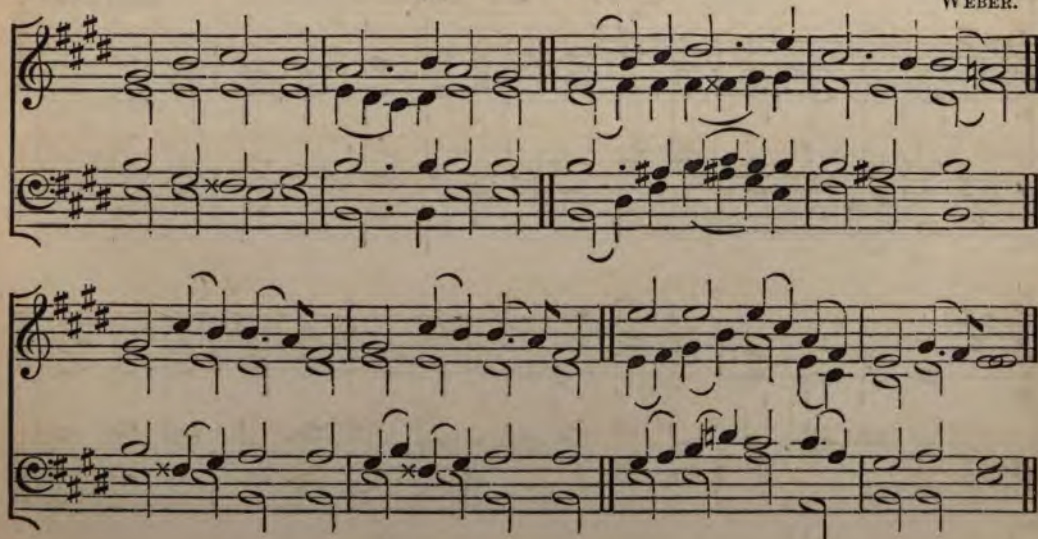
WINTER.



148.

## Supplication. 8,7,8,7.

WEBER.





149.

Green Mount. 8,7,8,7.

J. LANCASTER.



150.

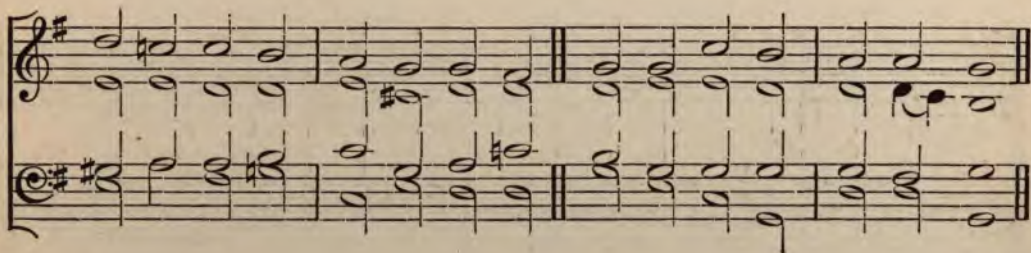
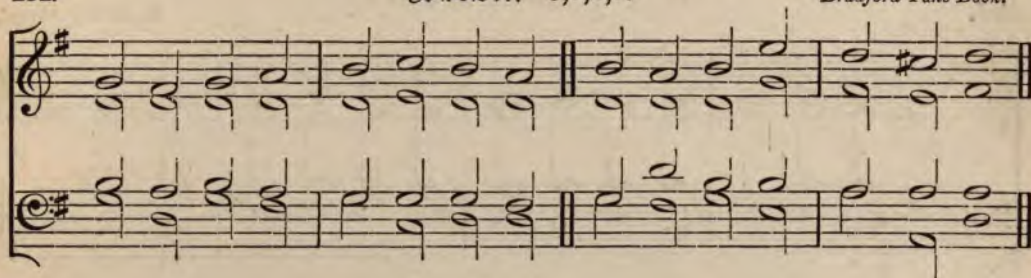
Bobwing. 8,7,8,7.

SAMUEL SMITH.



151.

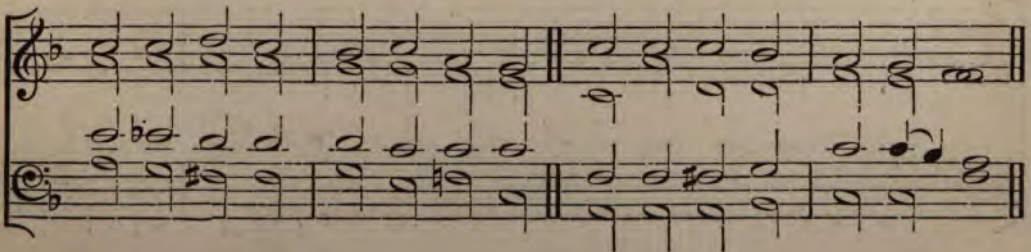
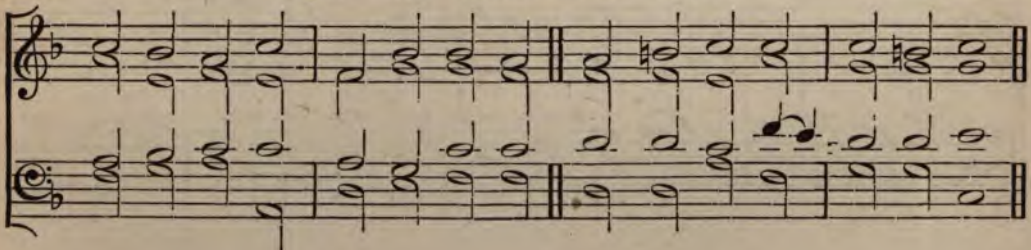
## Sidon. 8,7,8,7.

By permission, from the  
*Bradford Tune Book.*

152.

## "Christian Warrior." 8,7,8,7.

WM. BOWER.



153.

Dismission. 8,7,8,7. D.

From the *Missal*.

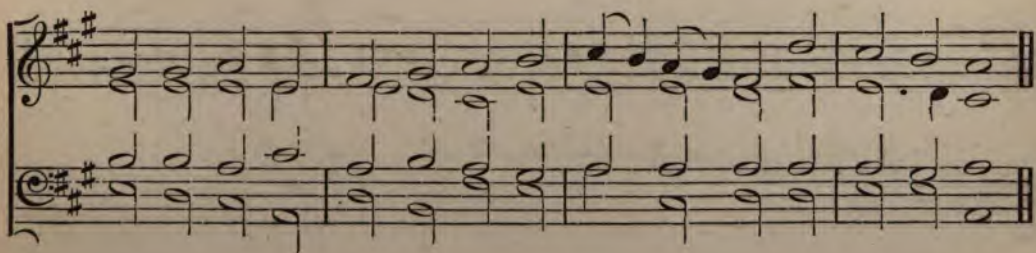
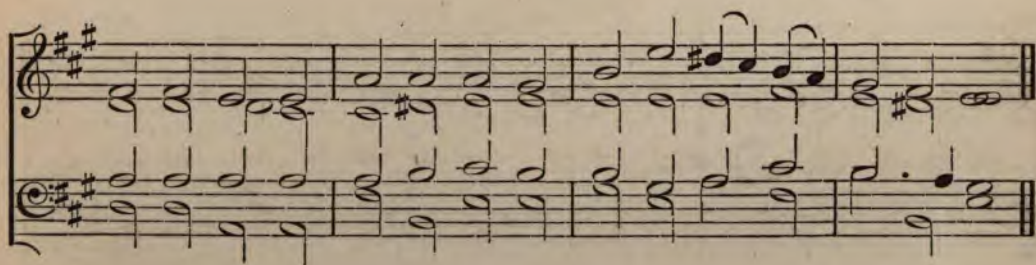
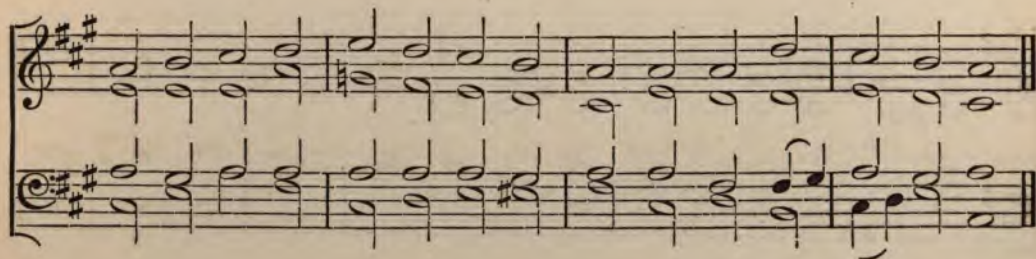
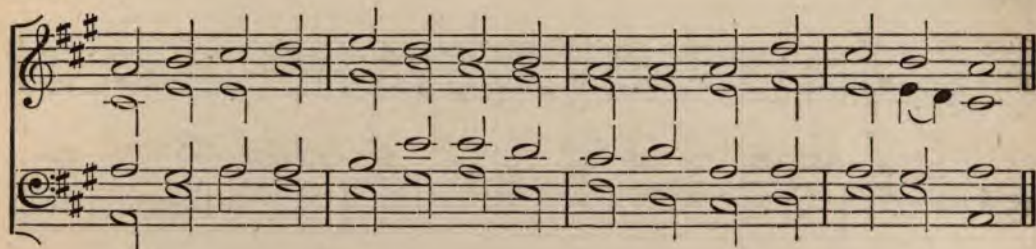




154.

## Benediction. 8,7,8,7. D.

M. HAYDN



155.

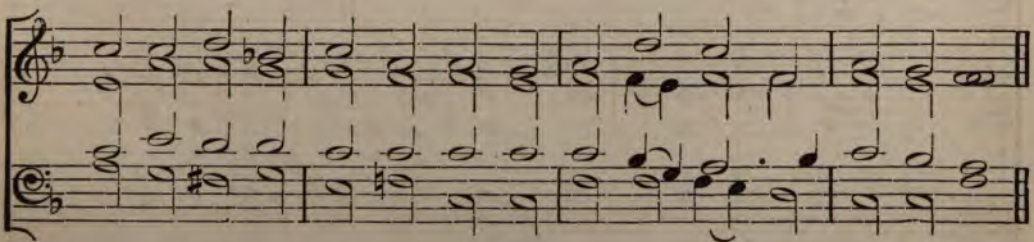
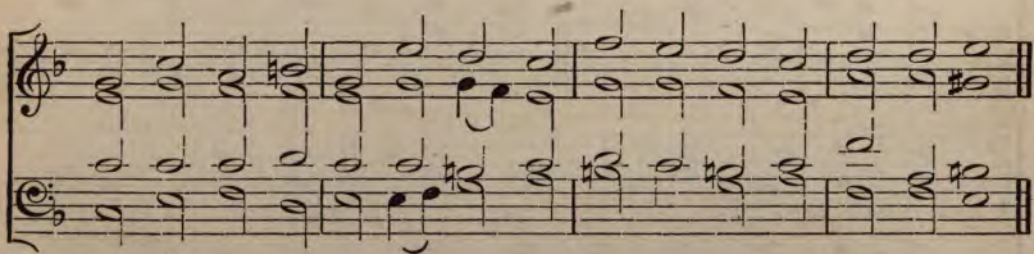
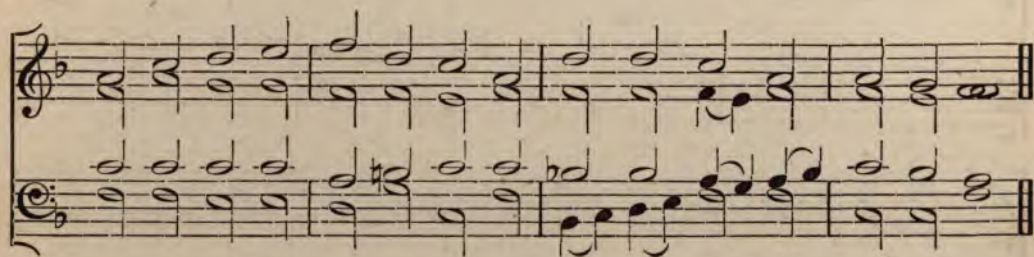
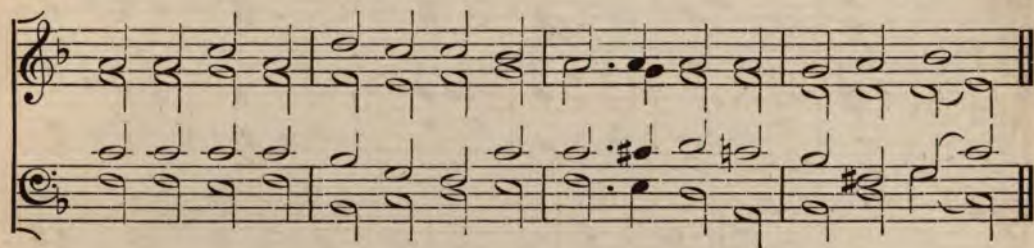
## Austrian Hymn. 8,7,8,7. D.

HAYDN.



## St. Clement's. 8,7,8,7. D.

F. W. HIND.





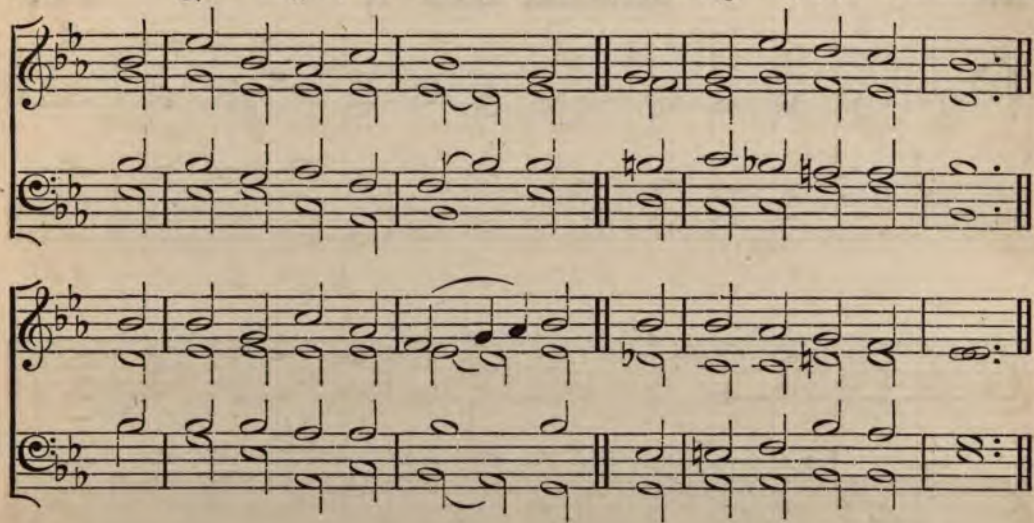
157. "Holiest, breathe an evening blessing." 8,7,8,7. D.

By permission of Messrs. NOVELLO, EWER and Co.

The musical score is written for two staves, Treble and Bass clef, in the key of D major (two sharps). The time signature is 8/7. The piece consists of five systems of music. The first system begins with a *pp* (pianissimo) dynamic marking. The second system includes *cres.* (crescendo) and *dim.* (diminuendo) markings. The third system includes a *mf* (mezzo-forte) marking. The fourth system includes a *pp* marking. The fifth system includes a *dim.* marking. The score features various musical notations including eighth notes, quarter notes, and rests, with repeat signs and bar lines indicating the structure of the piece.

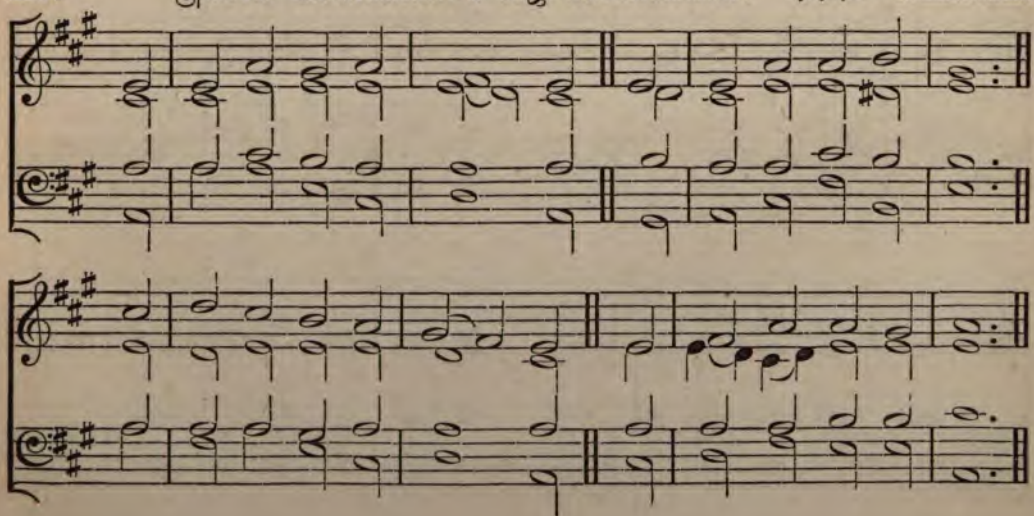
158.

"For Thee, O dear, dear Country." 7,6,7,6. J. LANCASTER.



159.

"From Greenland's icy mountains." 7,6,7,6. J. LANCASTER.



160.

Network, 7,6,7,6. D.

S. REAY.

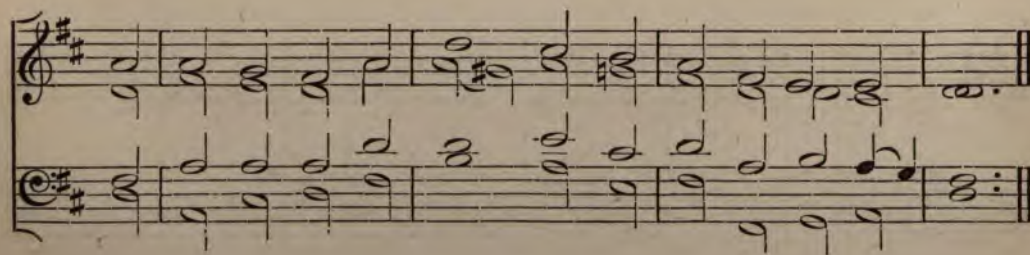
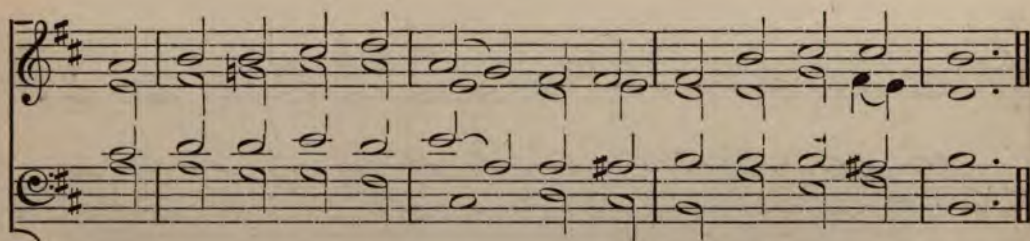
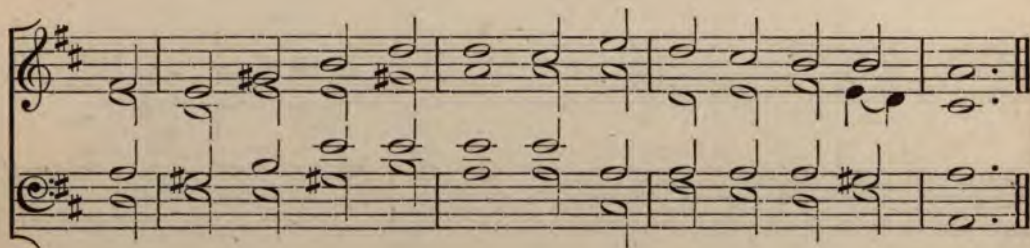
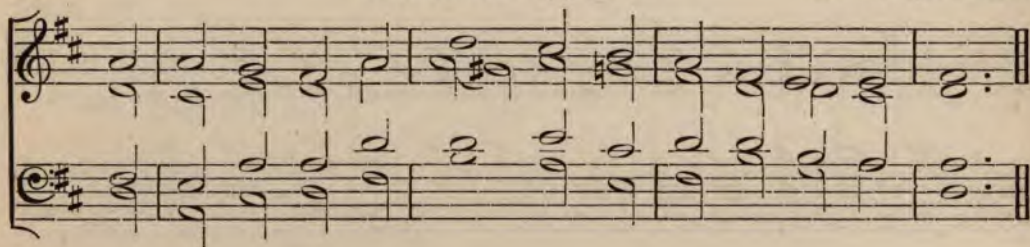




161.

Traktir. 7,6,7,6. D.

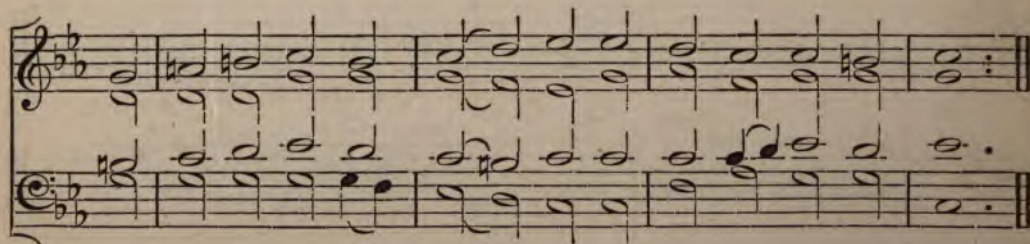
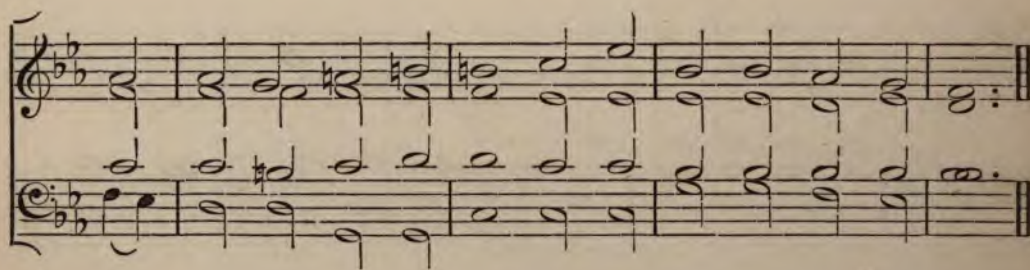
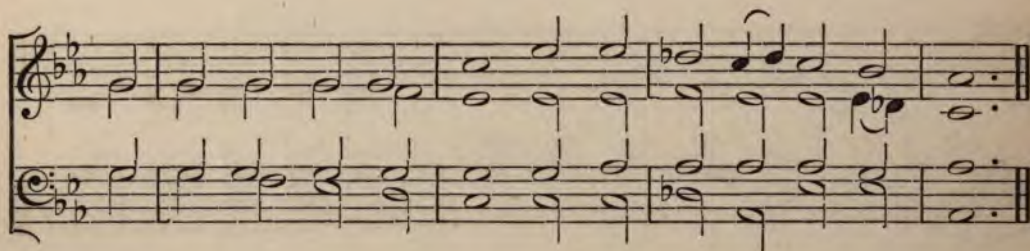
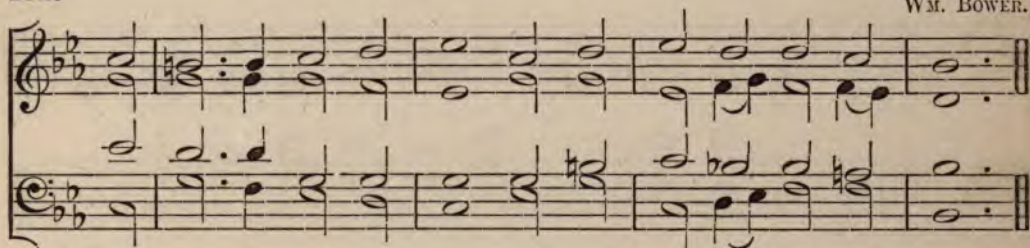
WM. SPARK, Mus. Doc.



"Sometimes a light surprises." 7,6,7,6. D.

162.

WM. BOWER.

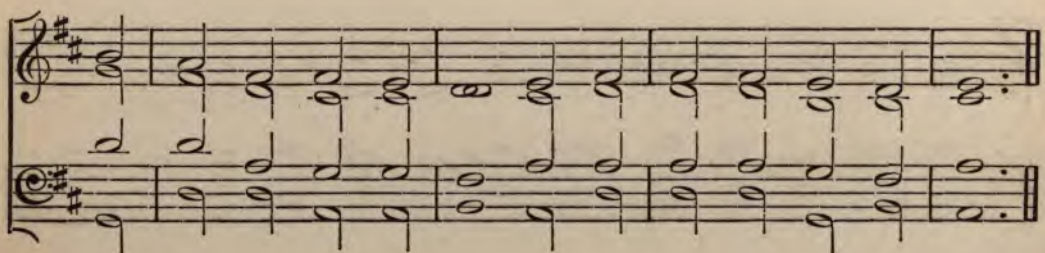
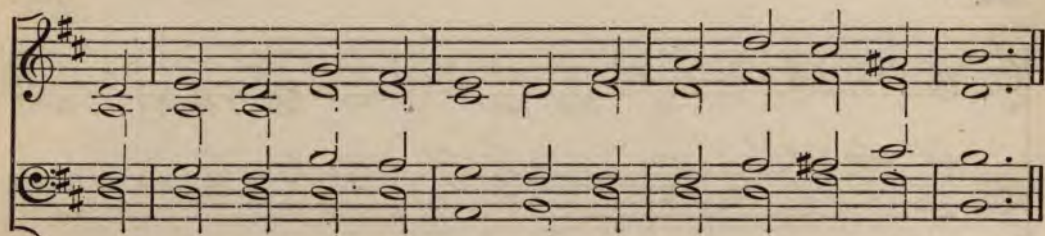




163.

"Jerusalem the golden." 7,6,7,6. D.

A. EWING.

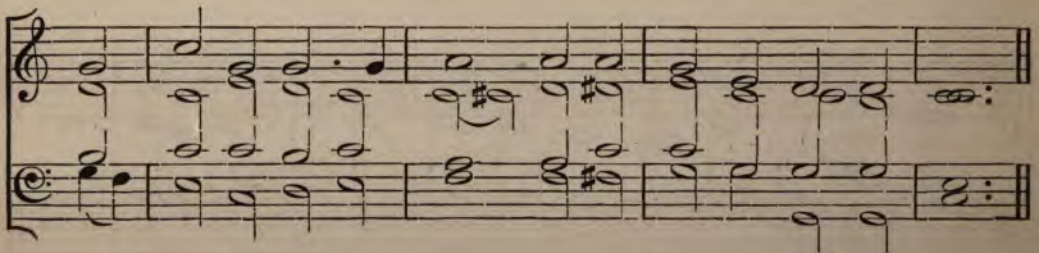
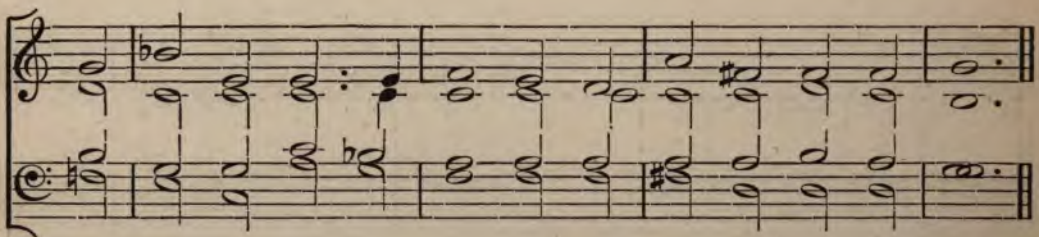
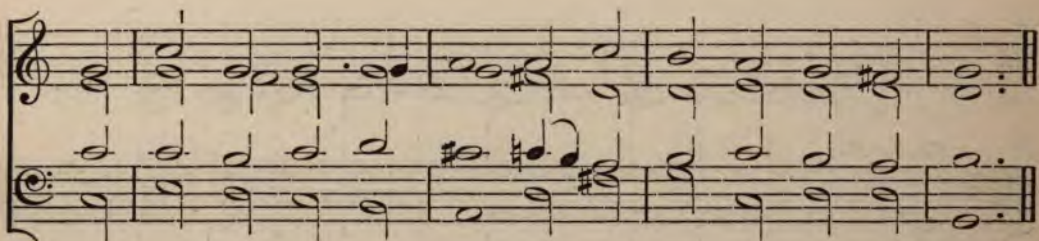
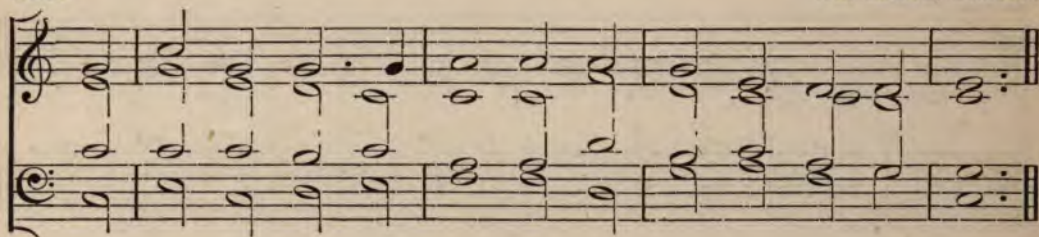




164.

Jerusalem. 7,6,7,6. D.

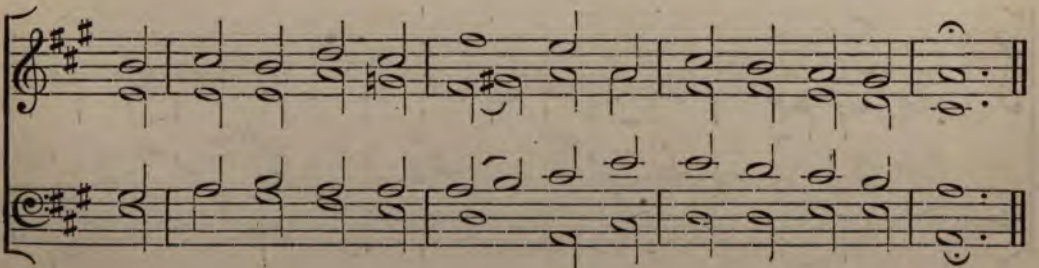
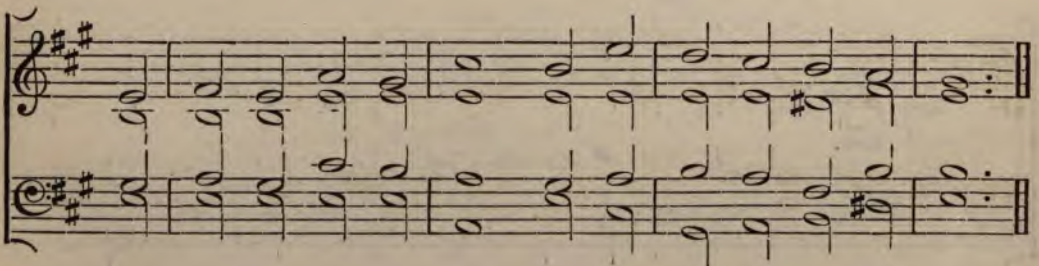
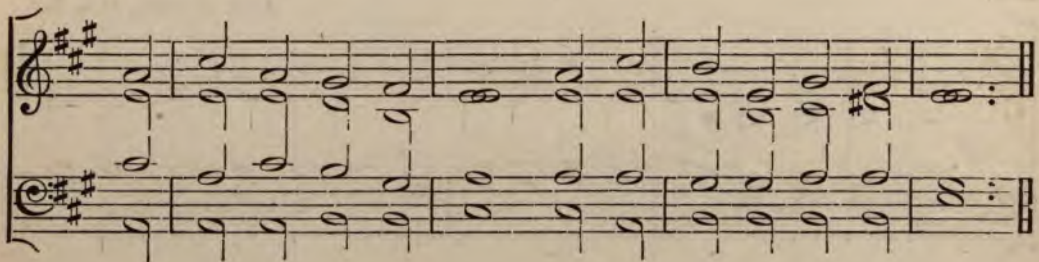
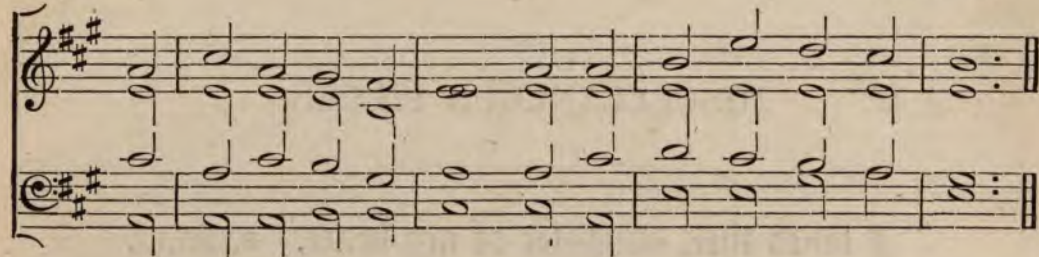
WM. HAGUE, Scarbro'.



165,

# Field House. 7,6,7,6. D.

S. SMITH. 1866.





# Other Peculiar Metres

AND

## MISCELLANEOUS PIECES.

166.

"I loved thee, daughter of my heart." 8,7,8,7,7,7.

JOHN NAYLOR, Mus. Bac

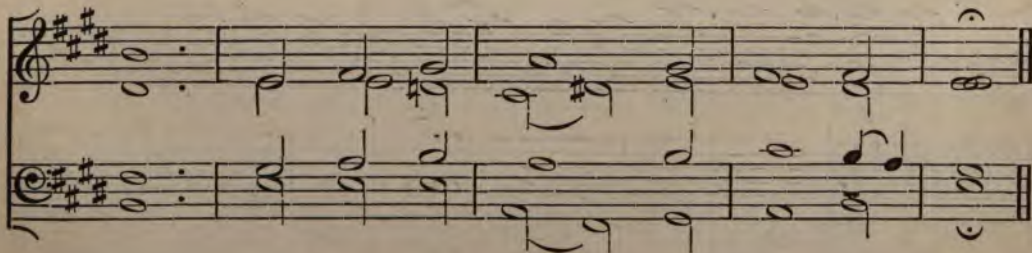
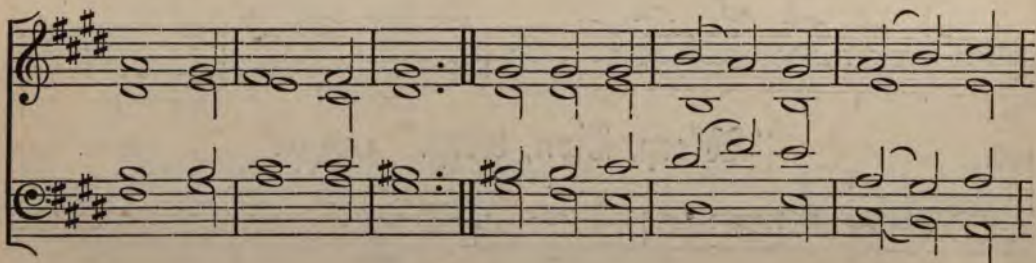
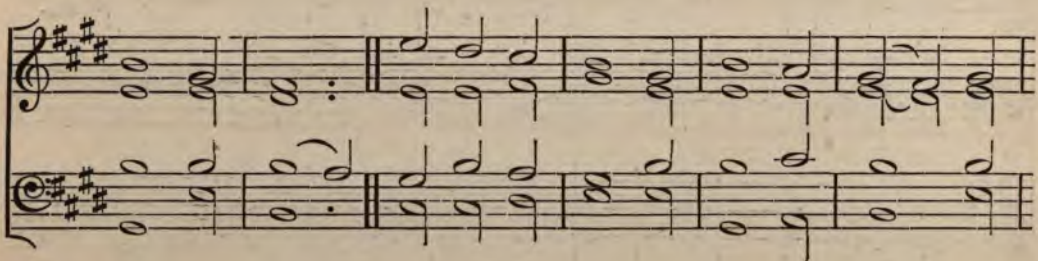
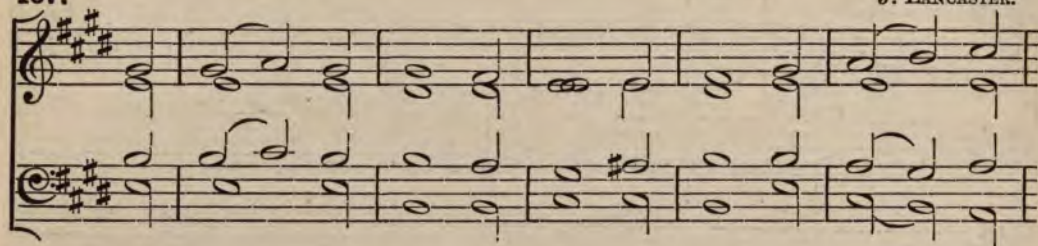
The musical score is written for piano on two staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff contains the melody, starting with a piano (*p*) dynamic. The second staff provides the harmonic accompaniment. The piece is divided into three systems. The first system consists of two measures. The second system consists of two measures, with a crescendo (*cres.*) marking at the beginning and a decrescendo (*dim.*) marking in the second measure. The third system consists of two measures, with a crescendo (*cres.*) marking at the beginning and a decrescendo (*dim.*) marking in the second measure. The piece concludes with a double bar line.



\* He knelt, the Saviour knelt and prayed. 8,6,8,6,8,8.

167.

J. LANCASTER.

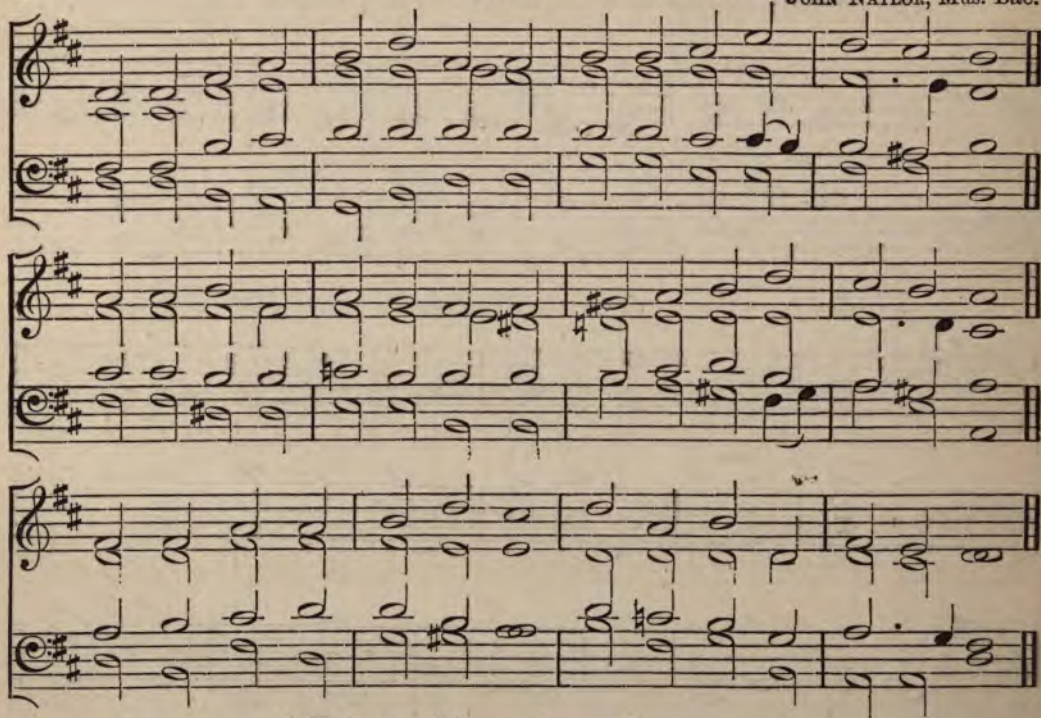


\* Also the Hymn "To all thy faithful people, Lord."

"O my soul, with all thy powers." 8,7,8,7,7,7.

168.

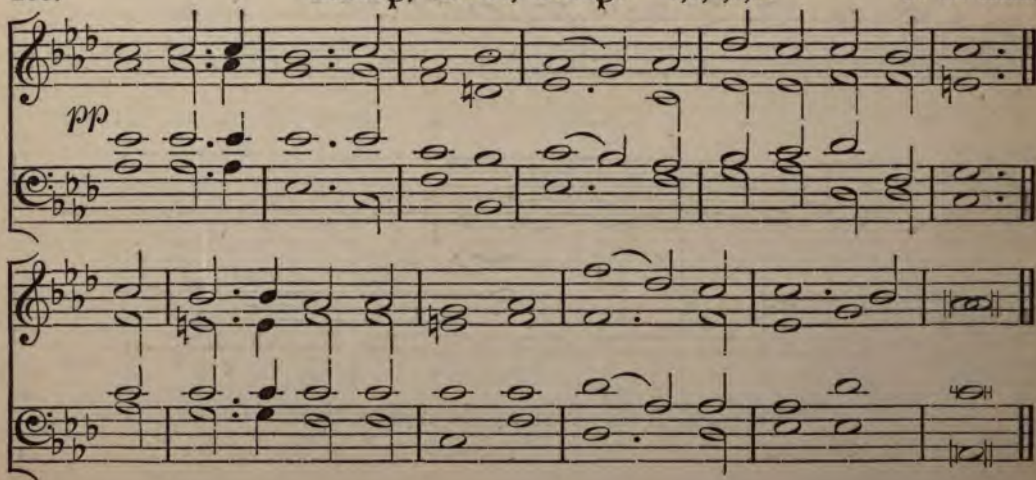
JOHN NAYLOR, Mus. Bac.



169.

"Weep, Zion, weep." 4,4,6,6,6.

F. W. HIRD.





"O'er Kedron's streams, and Salem's height." 8,6,8,8,6.

170.

J. LANCASTER. 1867.

Handwritten musical score for the hymn "O'er Kedron's streams, and Salem's height." The score is written for two voices (Soprano and Alto) and piano accompaniment. It consists of three systems of staves. The first system has two staves for voices and one for piano. The second system has two staves for voices and one for piano. The third system has two staves for voices and one for piano. The key signature is one flat (B-flat), and the time signature is 8/6. The music is in a simple, hymn-like style with a clear melody and accompaniment.

171. "Father! that in the olive shade." 8,6,8,4. JNO. NAYLOR, Mus. Bac.

Handwritten musical score for the hymn "Father! that in the olive shade." The score is written for two voices (Soprano and Alto) and piano accompaniment. It consists of three systems of staves. The first system has two staves for voices and one for piano. The second system has two staves for voices and one for piano. The third system has two staves for voices and one for piano. The key signature is one sharp (F-sharp), and the time signature is 8/4. The music is in a simple, hymn-like style with a clear melody and accompaniment.



"Father divine, before thy view." 86,86,108.

172.

JNO. NAYLOR, Mus. Bac.

Handwritten musical score for the hymn "Father divine, before thy view." by Jno. Naylor. The score is written on three systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The first system begins with a forte (*f*) dynamic. The second system ends with a piano (*p*) dynamic. The third system begins with a crescendo (*cres.*) marking and ends with a fortissimo (*ff*) dynamic. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

173.

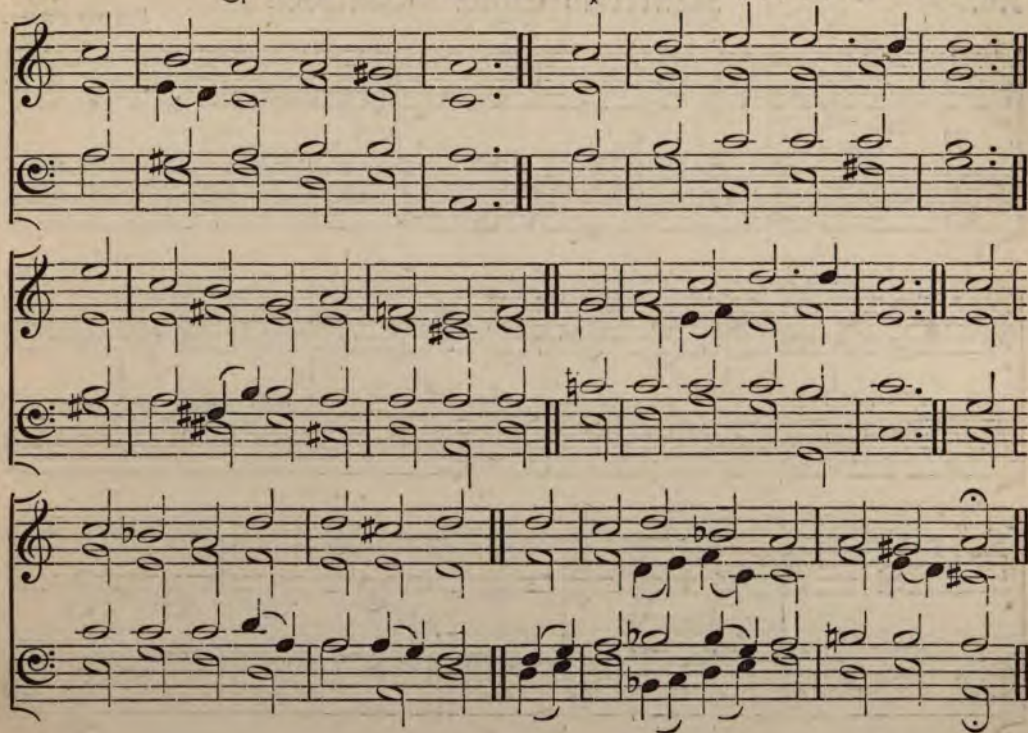
"Life nor death shall us dissever." 8,8,8,5.

WEBER.

Handwritten musical score for the hymn "Life nor death shall us dissever." by Weber. The score is written on two systems of two staves each (treble and bass clef). The key signature is two sharps (D major or F# minor). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs. There are some markings with an 'x' on the bass staff in the first system.

174.

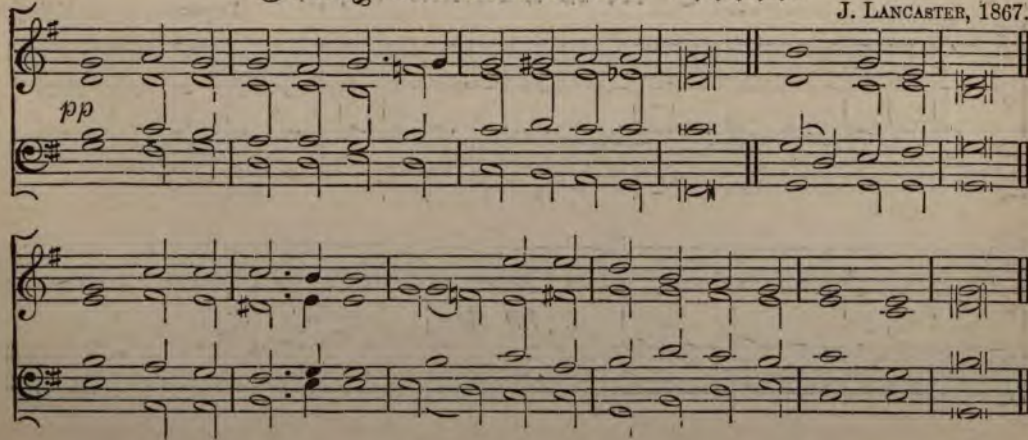
"Friend after friend departs." 6,6,8,6,8,8. W. J. PRICHARD.



175.

"Lowly and solemn be." 6,6,4,6,6,4.

J. LANCASTER, 1867.





176.

"Nearer to Thee." 6,4,6,4,6,6,4.

BOYTON SMITH.

Handwritten musical score for the hymn "Nearer to Thee." The score is written on three systems of two staves each, using a treble and bass clef with a key signature of two flats (B-flat and E-flat). The first system begins with a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system concludes with a pianissimo (*pp*) dynamic marking. The notation features various note values, rests, and repeat signs, with some notes beamed together in groups.

177.

"There is a calm." 8,8,8,4.

Presented to the Editor.

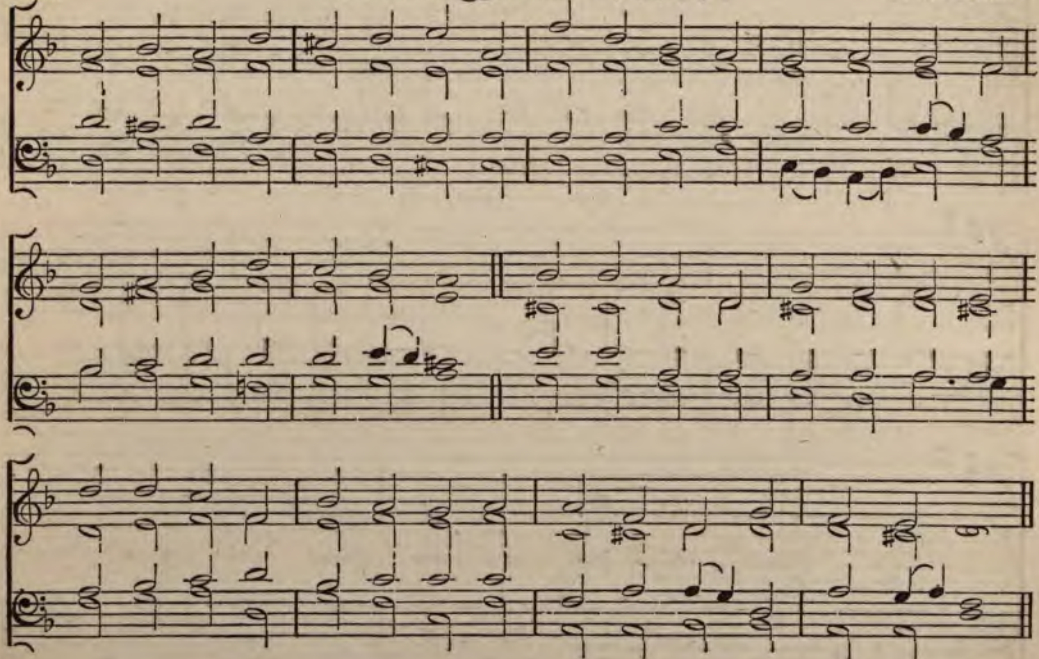
Handwritten musical score for the hymn "There is a calm." The score is written on two systems of two staves each, using a treble and bass clef with a key signature of two flats (B-flat and E-flat). The first system includes a repeat sign. The second system begins with a pianissimo (*pp*) dynamic marking and ends with a double bar line and repeat dots. The notation includes various note values, rests, and repeat signs.



178.

## Stabat Mater. 8,8,7,8,8,7.

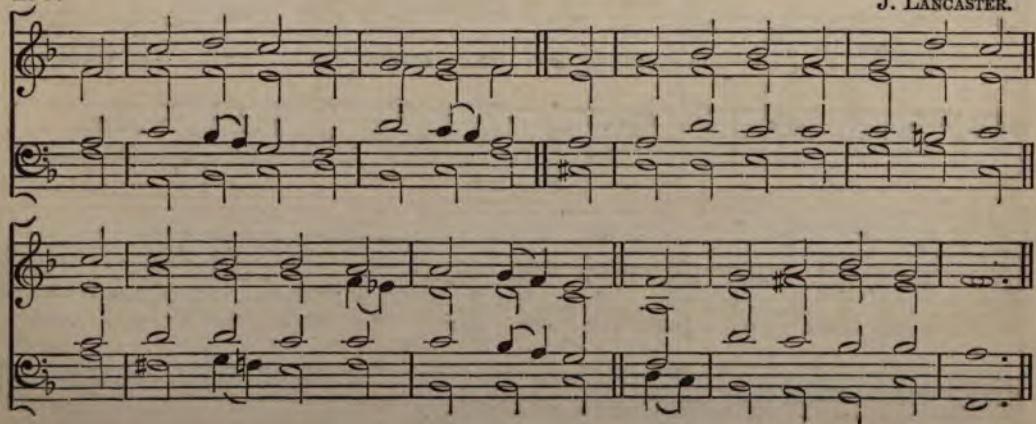
F. W. HIRD.



179.

## "From foes that would the land devour." 8,8,8,6.

J. LANCASTER.



Great ob - ject of our faith! to thee we  
bow, . . . And in thy Church re - cord the so - lemn  
vow. Great ob - ject of our faith! to thee we bow, And



in Thy Church re - cord the so - - lemn vow.

181.

“Lo, I come. 7,6,7,6,7,8,7,6.

F. W. HIRD.

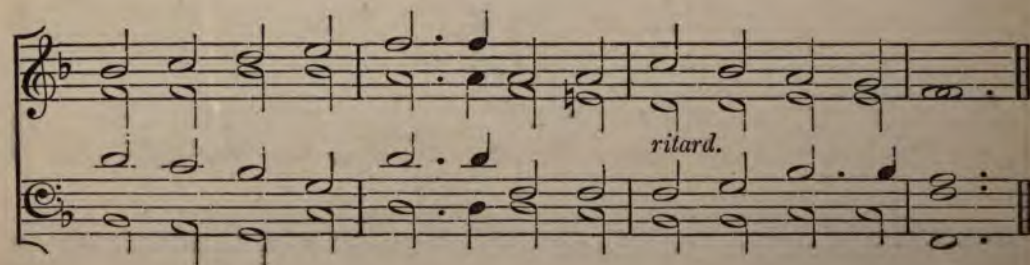
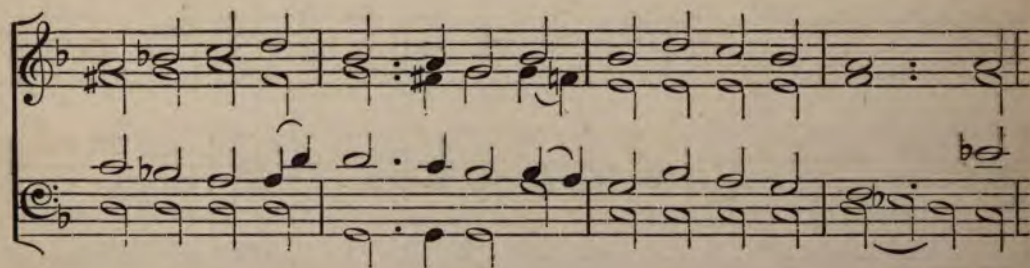
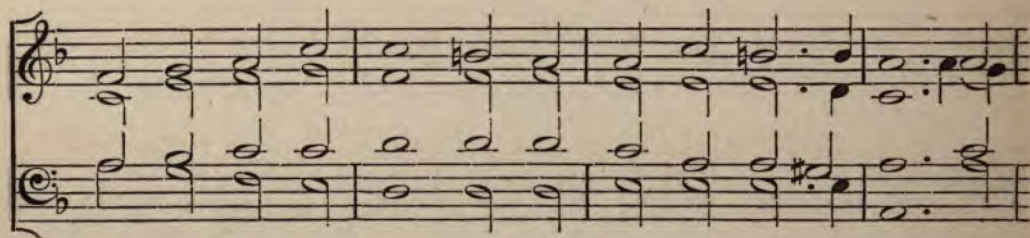
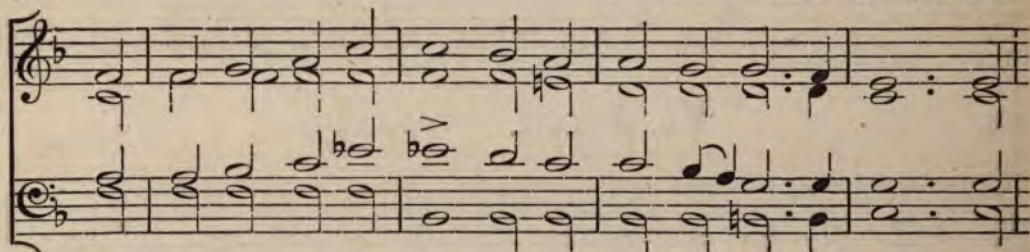


# St. Oswald. P.M.

"When Spring unlocks the flowers."

182.

JOHN NAYLOR, Mus. Bac.

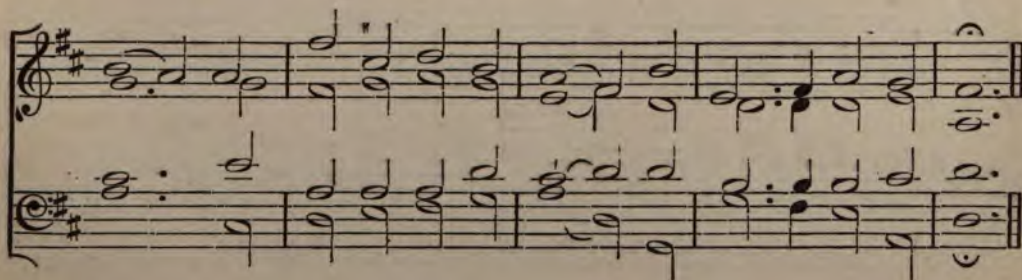
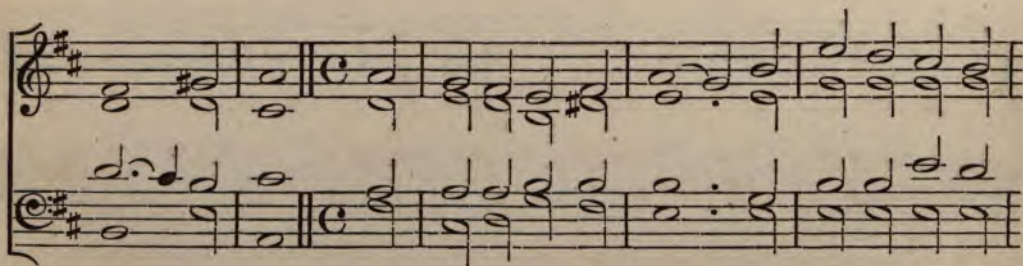
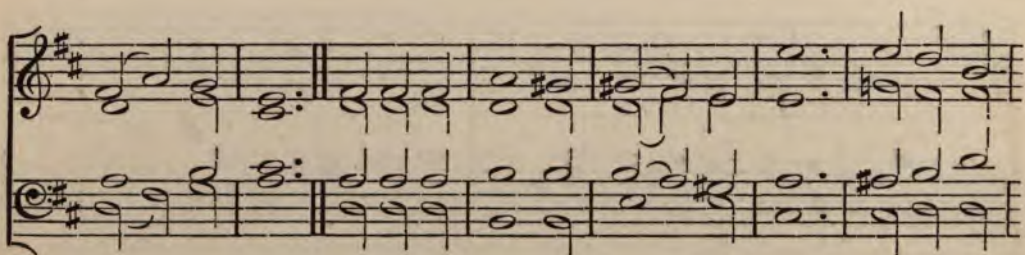
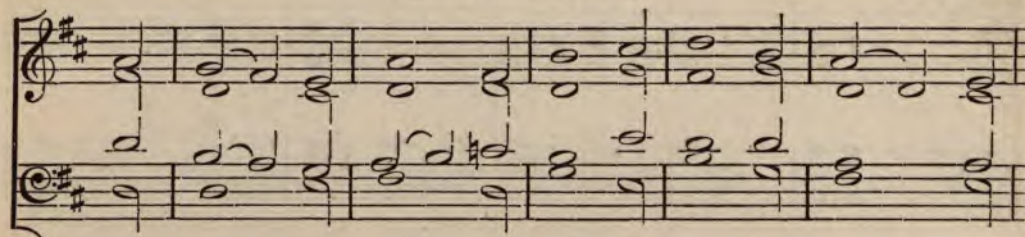


183.

# Grange, 8,6,8,6,6,6,6.

"O lovely voices of the sky."

F. W. HIRD.

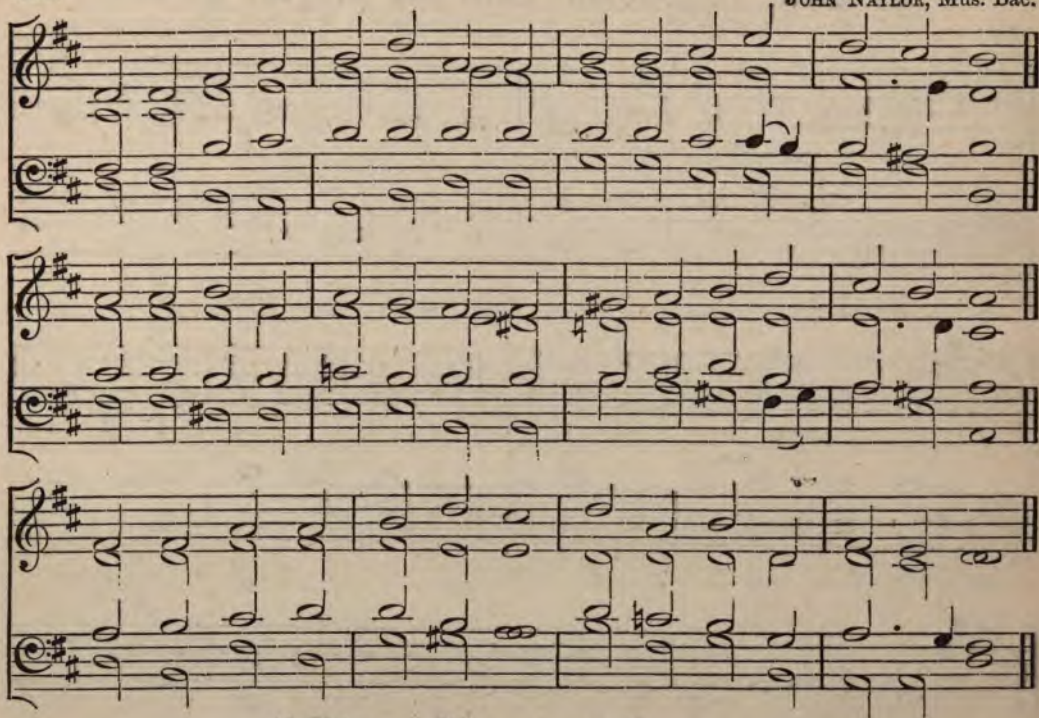




“O my soul, with all thy powers.” 8,7,8,7,7,7.

168.

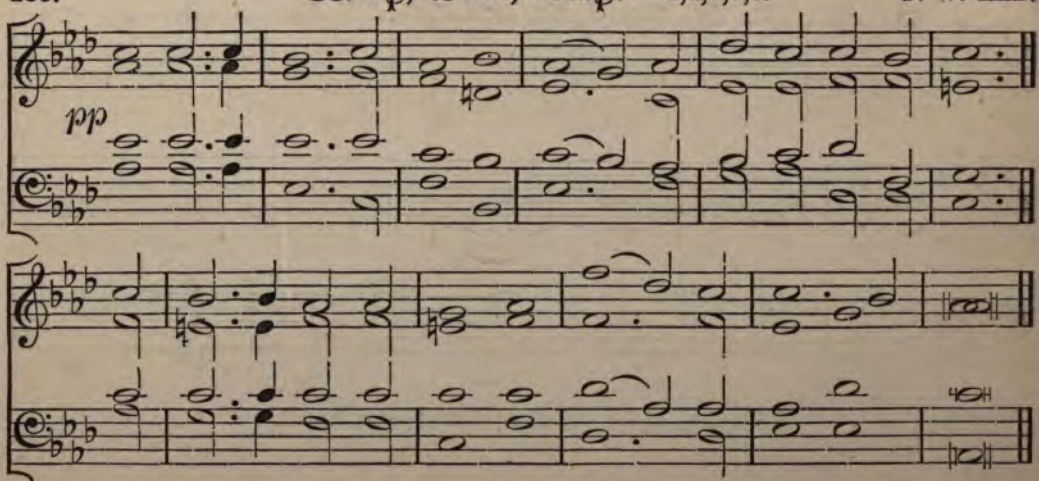
JOHN NAYLOR, Mus. Bac.



169.

“Weep, Zion, weep.” 4,4,6,6,6.

F. W. HIRD.





170. "O'er Kedron's streams, and Salem's height." 8,6,8,8,6. J. LANCASTER. 1867.

Handwritten musical score for hymn 170. The score is written on three systems of two staves each. The key signature is B-flat major (two flats). The time signature is 8/6. The music is in a homophonic style, featuring a melody in the upper voice and a supporting bass line. The first system consists of two measures. The second system consists of two measures, with a double bar line after the first measure. The third system consists of two measures, with a double bar line after the first measure. A piano (p) dynamic marking is present in the second measure of the third system.

171. "Father! that in the olive shade." 8,6,8,4. JNO. NAYLOR, Mus. Bac.

Handwritten musical score for hymn 171. The score is written on three systems of two staves each. The key signature is D major (two sharps). The time signature is 8/4. The music is in a homophonic style, featuring a melody in the upper voice and a supporting bass line. The first system consists of two measures. The second system consists of two measures, with a double bar line after the first measure. The third system consists of two measures, with a double bar line after the first measure. A piano (p) dynamic marking is present in the second measure of the third system.

"Father divine, before thy view." 86,86,108.

172.

JNO. NAYLOR, Mus. Bac.

Handwritten musical score for the hymn "Father divine, before thy view." The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 4/4 time. The first staff begins with a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic and a crescendo (*cres.*) marking. The third staff features a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

173.

"Life nor death shall us dissever." 8,8,8,5.

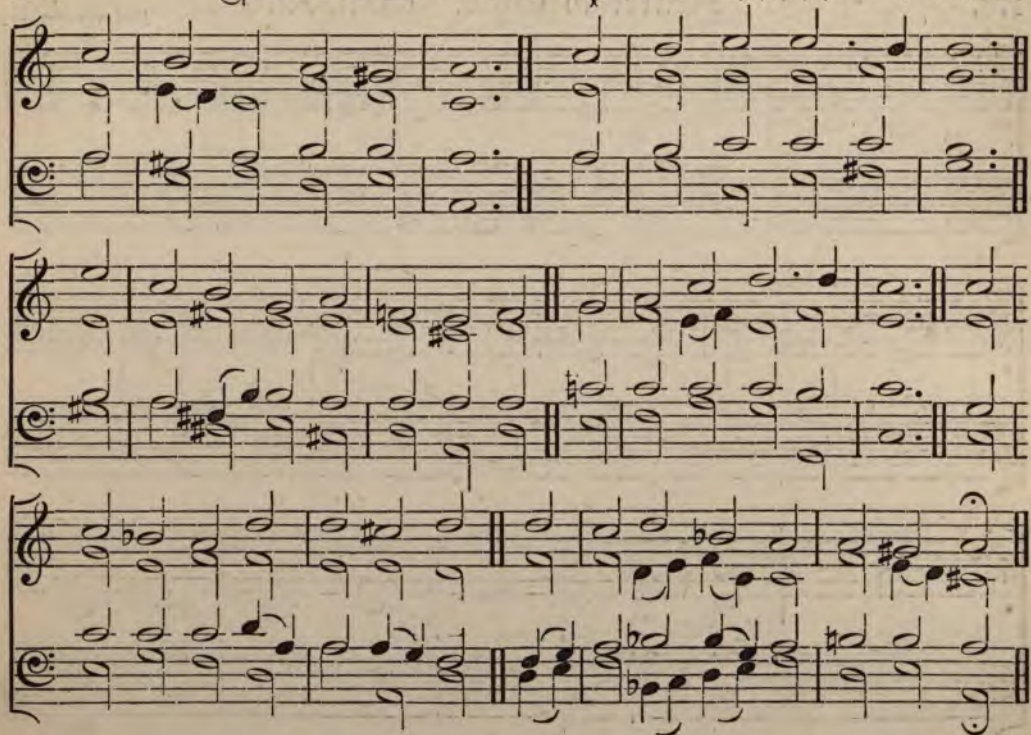
WEBER.

Handwritten musical score for the hymn "Life nor death shall us dissever." The score is written for two staves, Treble and Bass clef, in D major (two sharps) and 4/4 time. The first staff includes a forte (*f*) dynamic. The second staff includes a fortissimo (*ff*) dynamic. The score concludes with a double bar line.



174.

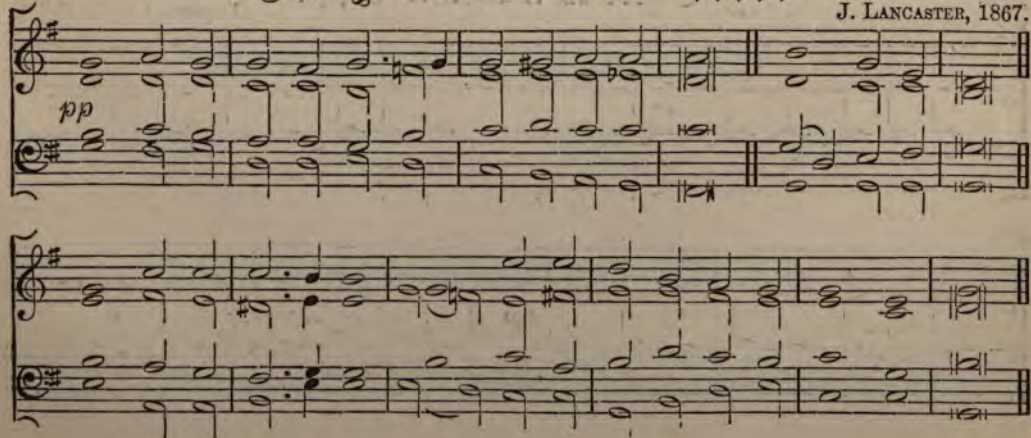
"Friend after friend departs." 6,6,8,6,8,8. W. J. PRICHARD.



175.

"Lowly and solemn be." 6,6,4,6,6,4.

J. LANCASTER, 1867.





176.

## "Nearer to Thee." 6,4,6,4,6,6,4.

BOYTON SMITH.

Handwritten musical score for "Nearer to Thee." in G major (one sharp) and 2/4 time. The score consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a pianissimo (*pp*) dynamic. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

177.

## "There is a calm." 8,8,8,4.

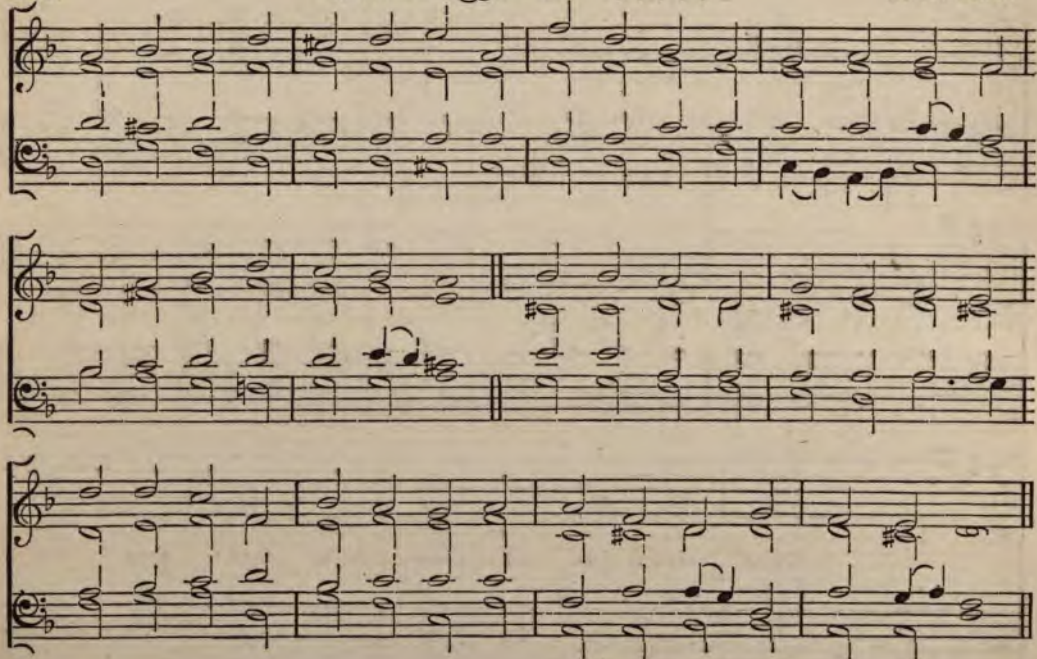
Presented to the Editor.

Handwritten musical score for "There is a calm." in G major (one sharp) and 2/4 time. The score consists of two systems of two staves each. The first system includes a piano (*p*) dynamic. The second system includes a pianissimo (*pp*) dynamic. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

178.

## Stabat Mater. 8,8,7,8,8,7.

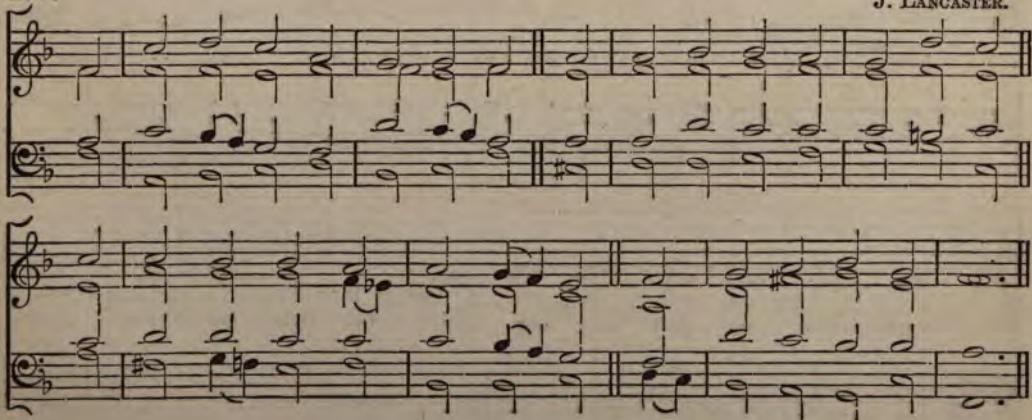
F. W. HIRD.



"From foes that would the land devour." 8,8,8,6.

179.

J. LANCASTER.

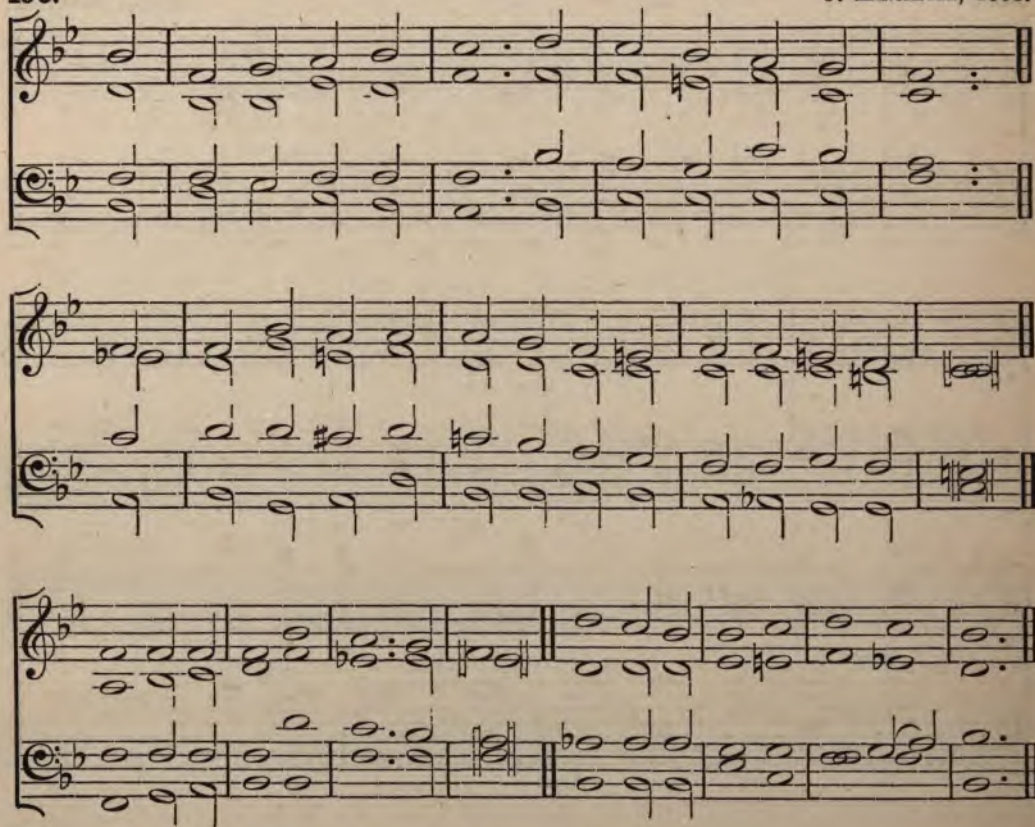




"Friend after friend departs." (No. 2.) 6,6,8,6,8,8.

190.

J. LANCASTER, 1868.



Friend after friend departs :  
Who hath not lost a friend ?  
There is no union here of hearts,  
That finds not here an end ;  
Were this frail world our only rest,  
Living or dying none were blest.



191.

“O make us apt to seek, and quick to find.” P.M.

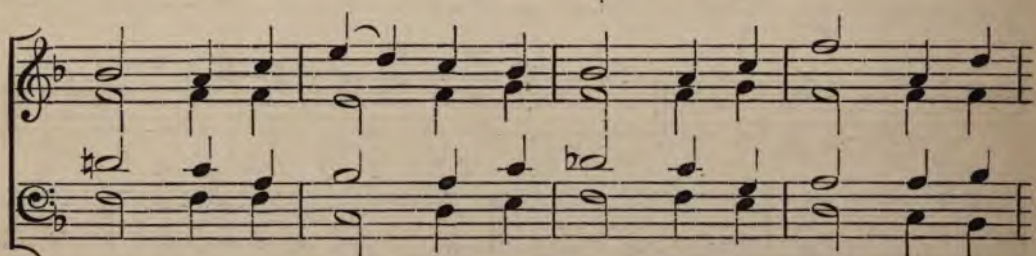
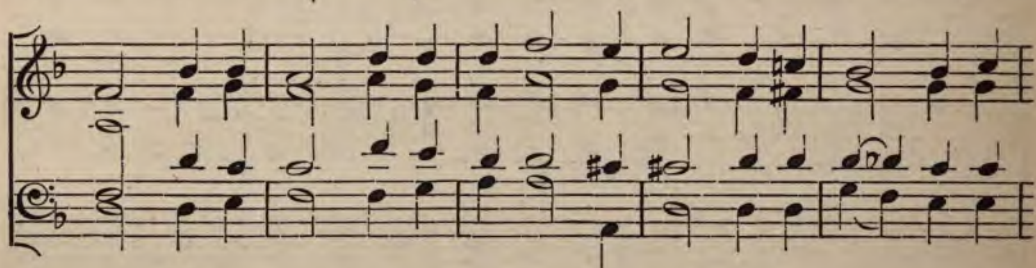
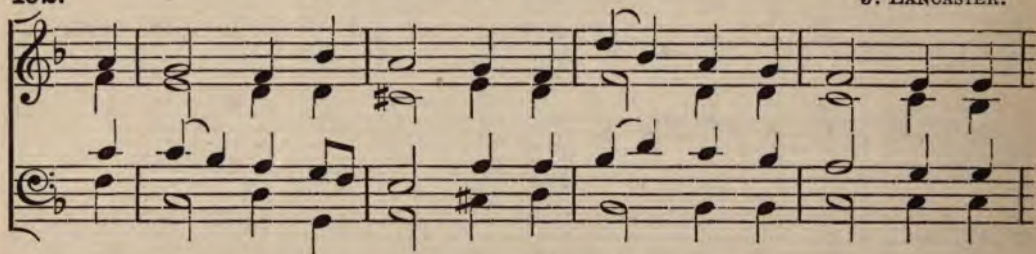
GERMAN.

A musical score for a hymn, numbered 191. The title is "O make us apt to seek, and quick to find." and it is marked "P.M." and "GERMAN." The score is written for piano on five systems of grand staves (treble and bass clef). The key signature is D major (two sharps). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The notation is typical of 19th-century hymnals.

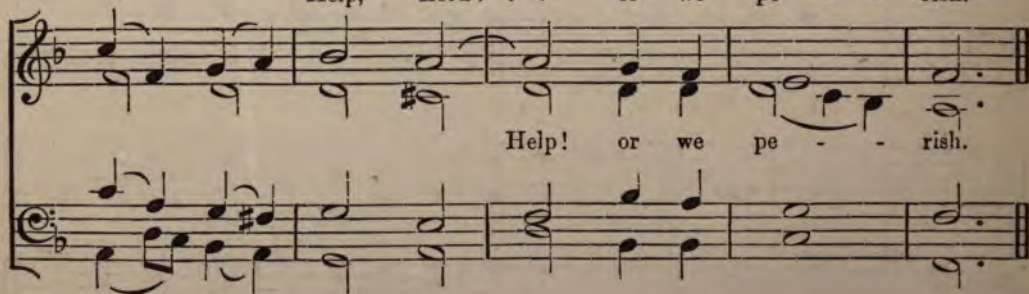
"When through the torn sail." P.M.

192.

J. LANCASTER.



Help, Lord! . . or we pe - - rish.

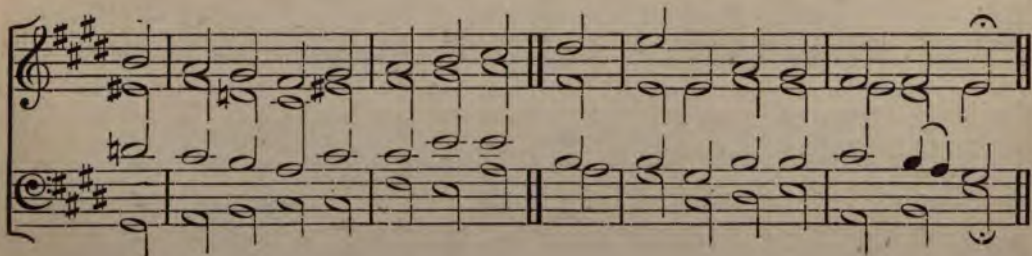
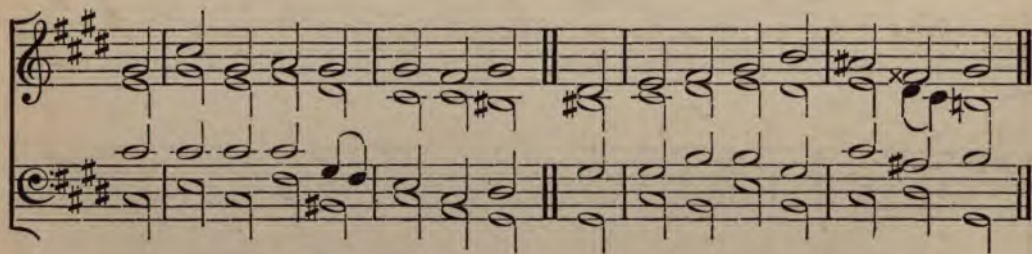
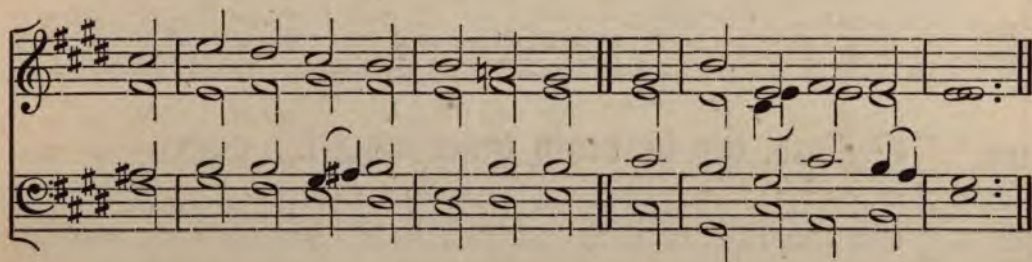
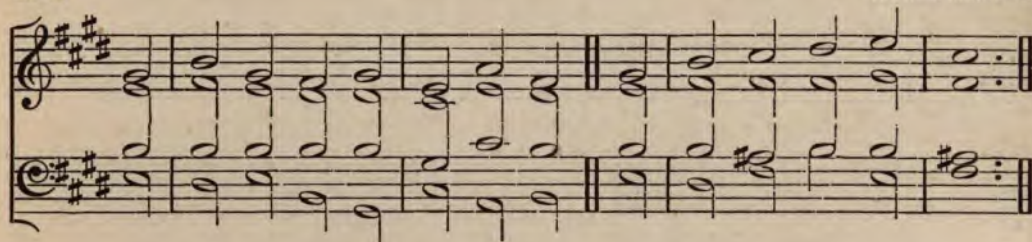




"The covenant with hand and heart." 8,6,8,6,8,8,8,8.

193.

W. J. PRICHARD.





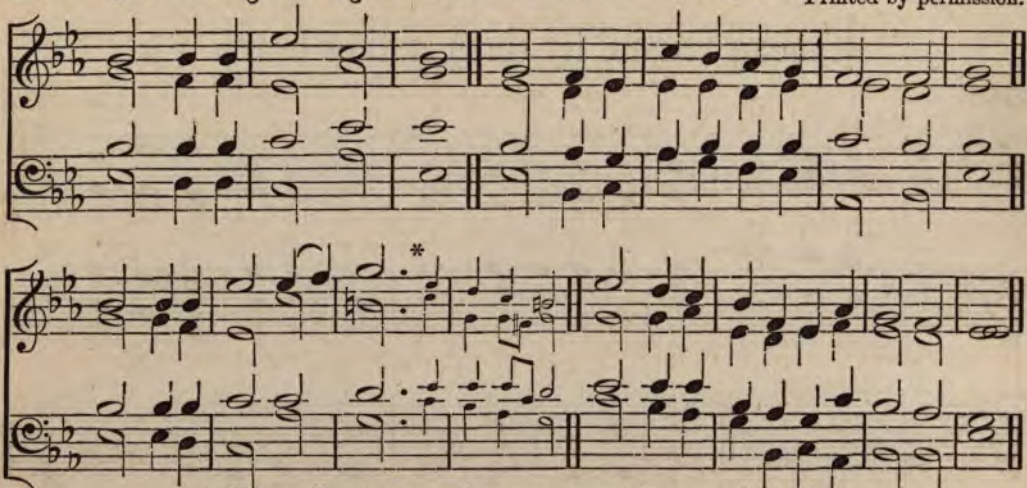
194. "With silence only as their benediction." 11,4,11,4. J. LANCASTER.

Musical score for piece 194, "With silence only as their benediction." by J. Lancaster. The score is in G major (one sharp) and 4/4 time. It consists of two systems of two staves each. The first system has 11 measures, and the second system has 4 measures. The music is written in treble and bass clefs. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

195. "O Lord, thy heavenly grace impart." 8,8,8,8,6. BACH.

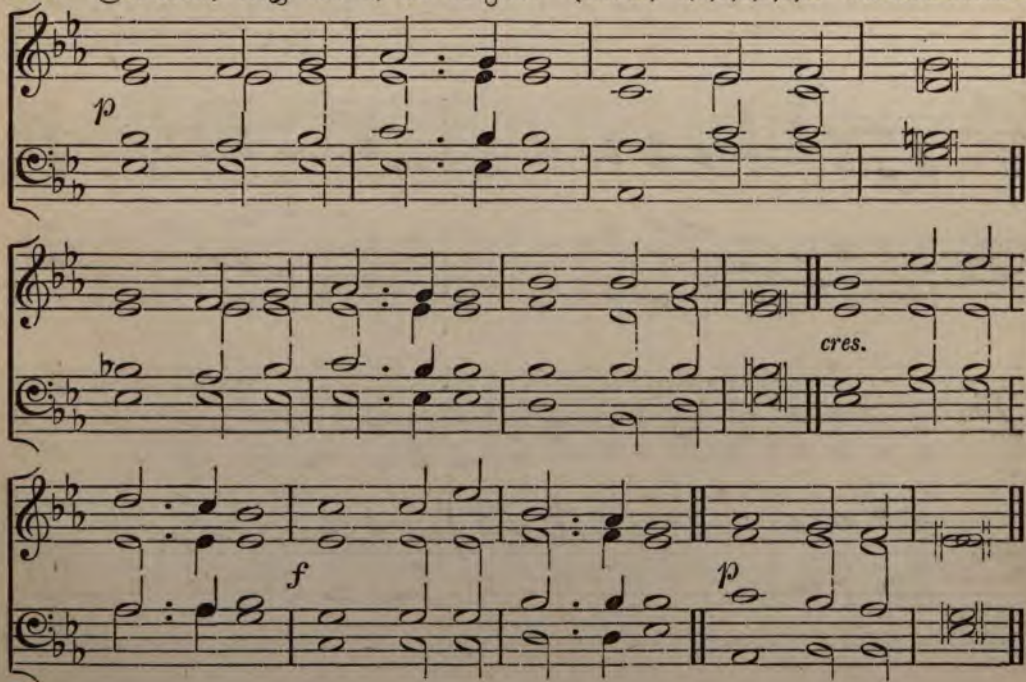
Musical score for piece 195, "O Lord, thy heavenly grace impart." by J.S. Bach. The score is in G major (one sharp) and 4/4 time. It consists of three systems of two staves each. The first system has 8 measures, the second system has 8 measures, and the third system has 6 measures. The music is written in treble and bass clefs. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The word "rall." is written above the final measure of the third system.

196. "Leaves have their time to fall." 6,10,6,10. Printed by permission.



\* The small notes are to be sung, except in verses 1, 5, 10.

197. "Hearer, my God, to Thee." (No. 2.) 6,4,6,4,6,6,4. FREDK. MUGFORD.

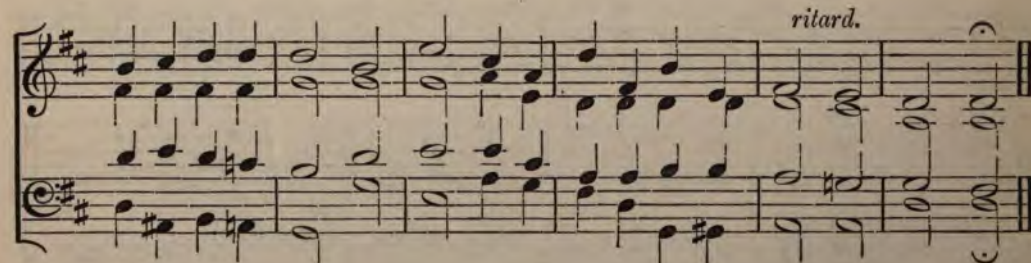
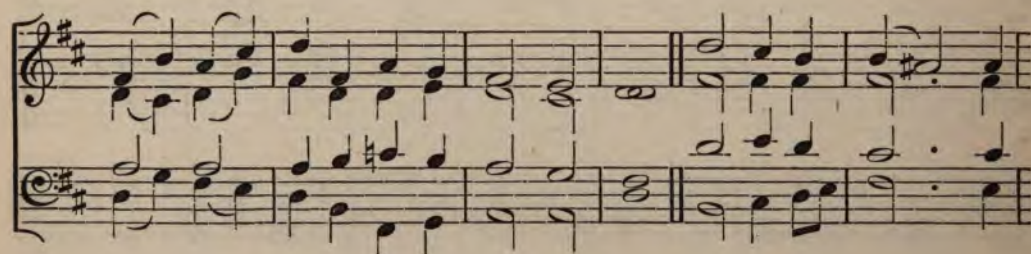
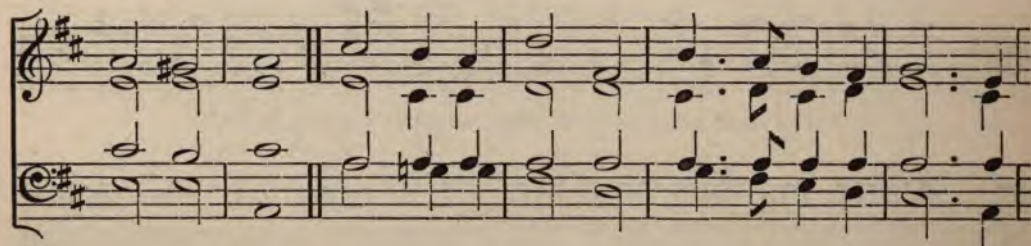
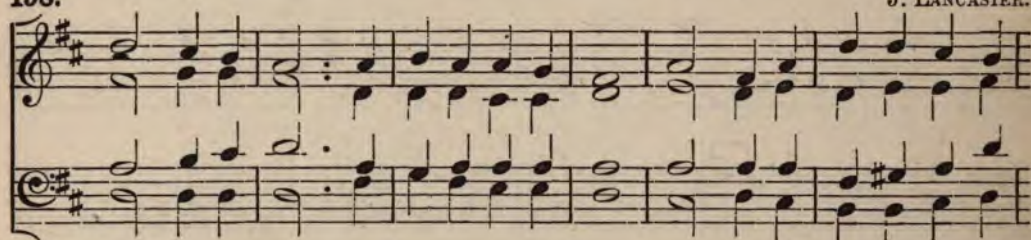




"Jehovah reigns, let every nation hear." P.M.

198.

J. LANCASTER.





"O God! protector of the lowly." 9s. and 6s.

199.

WM. BOWER.

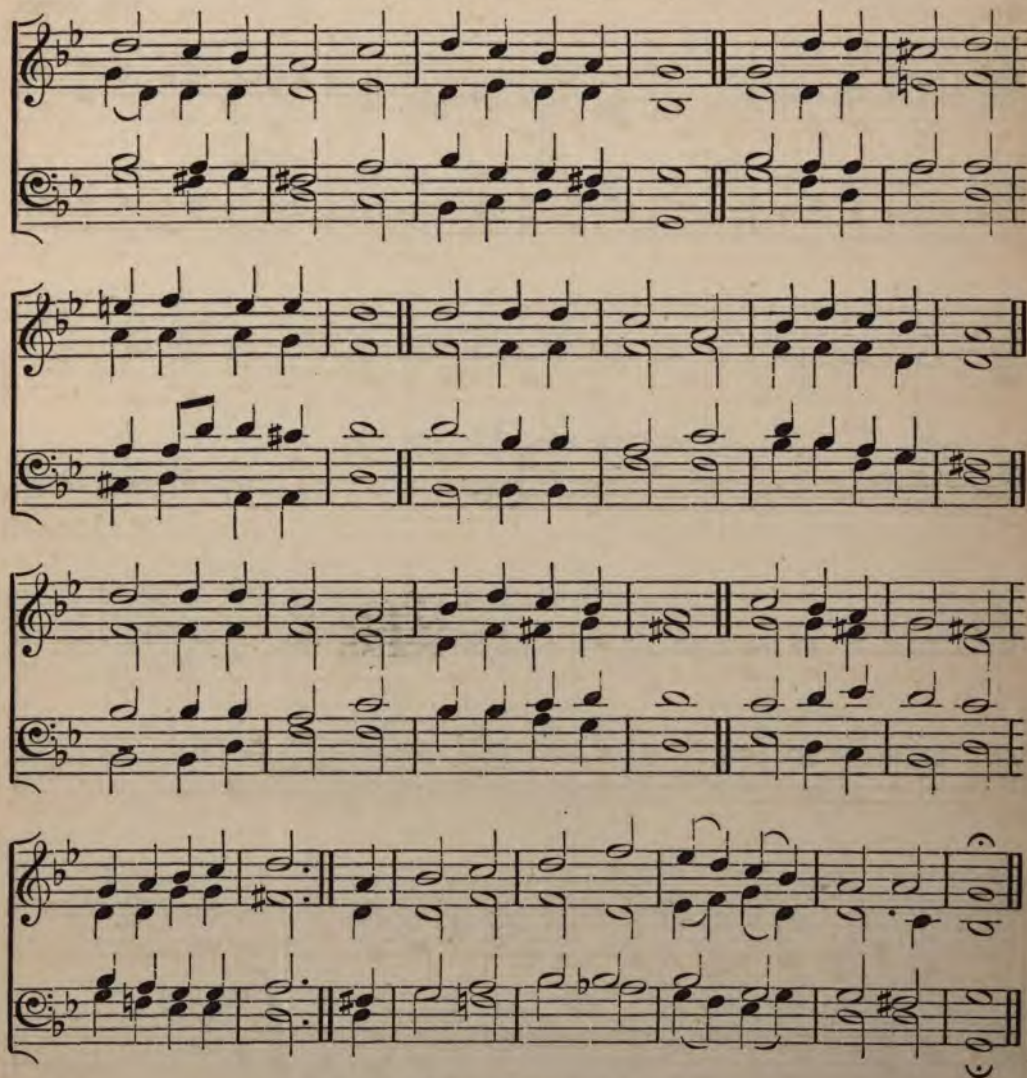


Old Fiftieth.\* 6 lines. 10's.

200.

"Earth! guard what here we lay in holy trust."

Unknown.



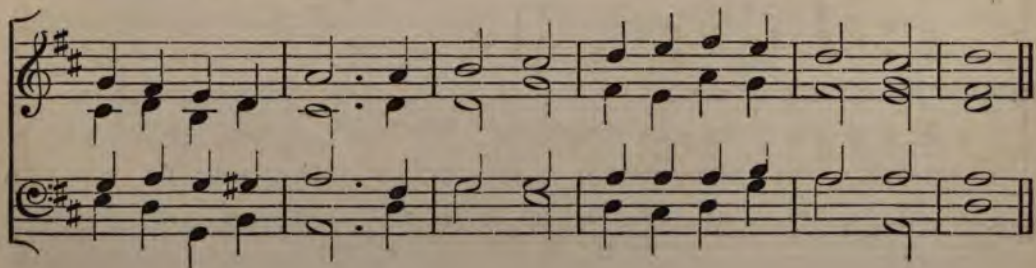
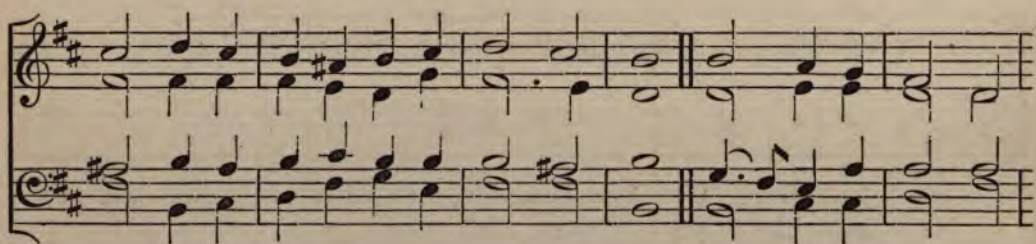
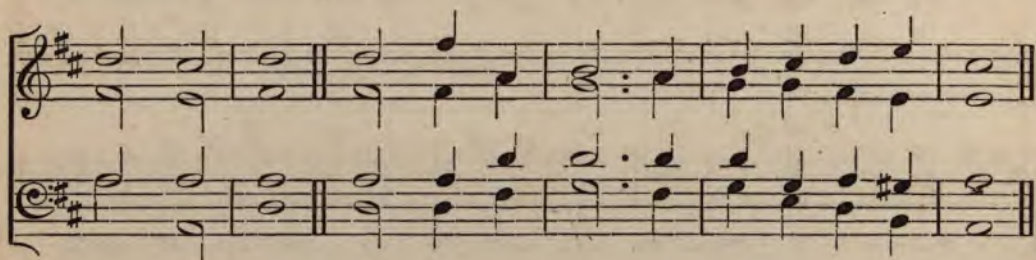
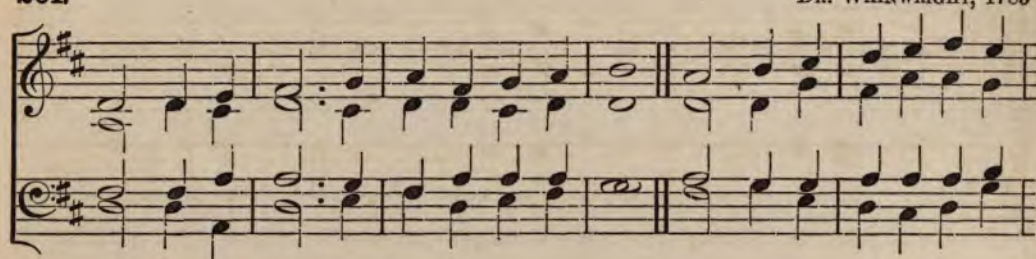
\* Also to the Hymn "Drop, drop slow tears."



Christmas Hymn. 6 lines. 10s.

201.

DR. WAINWRIGHT, 1785





## Easter Hymn. P.M.

J. LANCASTER.

Lift your glad voices in triumph on high, For Je - sus hath

ri - sen, and man can - not die; Vain were the ter - rors that

gath - er'd a - round him, And short the do - min - ion of death

and the grave; He burst from the fet - ters of dark - ness that

bound him, Res - plen - dent in glo - ry, to live and to save—

*ff* Loud was the cho - rus of an - gels on high, "The  
Sa - viour hath ri - sen, and man shall not die."

2 Glory to God, in full anthems of joy;  
The being he gave us, death cannot destroy;  
Sad were the life we must part with to-morrow,  
If tears were our birthright, and death were our end;  
But Jesus hath cheered the dark valley of sorrow,  
And bade us, immortal, to heaven ascend.  
Lift, then, your voices, in triumph, on high,  
For Jesus hath risen, and man shall not die!

203.

"Father supreme." 10,4,10,4.

J. LANCASTER.



"To prayer, to prayer." 9s. and 10s., irregular.

204.

J. LANCASTER.

The musical score is written for two voices, Soprano and Bass, in common time. It consists of four systems of staves. The first system has 8 measures. The second system has 8 measures, with a repeat sign at the beginning. The third system has 8 measures, with a repeat sign at the beginning. The fourth system has 8 measures, with a *dim.* (diminuendo) marking above the staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and repetitive, with a focus on the words "To prayer, to prayer."



"O my soul, with all thy powers." (No. 2.) 8,7,8,7,7,7.

205.

(By permission of Messrs. NOVELLO, EWER and Co.)

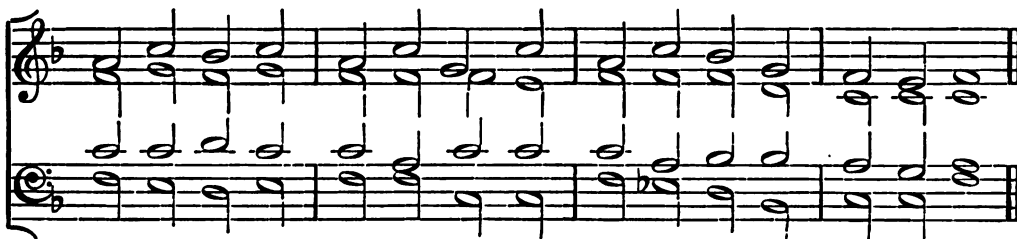
JEREMIAH CLARK.

The musical score is written for two staves, Treble and Bass, in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system is a continuous melody. The second system contains a repeat sign after the first measure of the Treble staff. The third system also contains a repeat sign after the first measure of the Treble staff. The fourth system concludes the piece with a final double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals).

**Jubilate.** P.M., or 8,7,8,7 D.

206.

Russian Air.

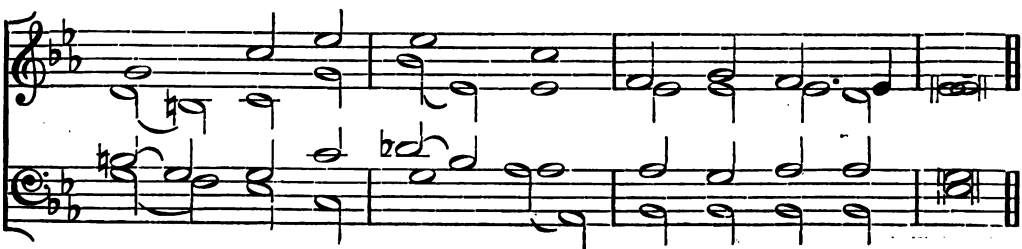
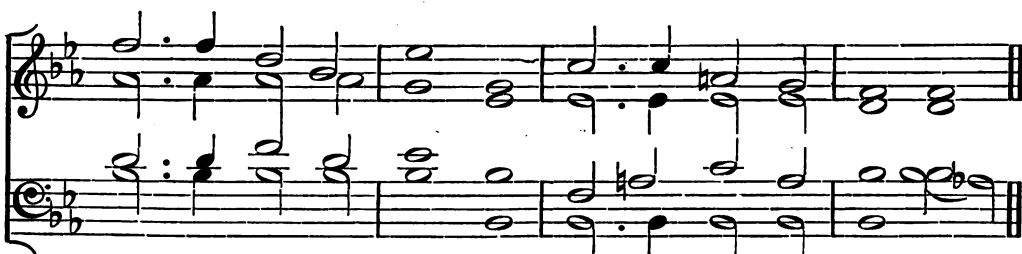
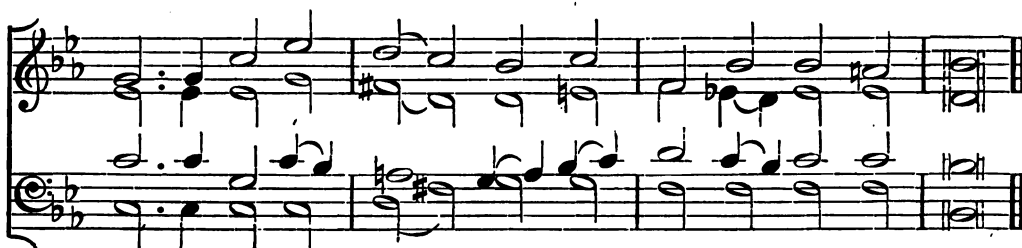


# Trinity. P.M.

207.

(By permission of Messrs. NOVELLO, EWER and Co.)

J. HOPKINS.





208.

## "Dona nobis pacem." P.M.

J. LANCASTER.

Hear us, Heav'n-ly Fa-ther, hear us! Give to us thy per-fect peace,

The first system of the hymn features a treble and bass staff in D major (two sharps). The melody is in the treble, and the accompaniment is in the bass. The lyrics are written below the notes.

Thou whose love un-sleep-ing Watch is ev-er keep-ing;

The second system continues the melody and accompaniment. The lyrics are written below the notes.

*p* Shades of eve-ning ga-ther; Thou, our Heav'n-ly Fa-ther,

The third system begins with a piano (*p*) dynamic marking. The melody and accompaniment continue. The lyrics are written below the notes.

*f* Ho-ly and mer-ci-ful, *p* Hear our eve-ning pray-er!

The fourth system begins with a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking. The melody and accompaniment continue. The lyrics are written below the notes.

2nd VERSE.

When life's glooms o'er - take us, Thou wilt not for - sake us;

When life's sha - dows dark - en, Thou our cry wilt heark - en.

*p*  
Ho - ly and mer - ci - ful! Thou wilt hear our pray - er.

*mf* *p*  
Give us thy peace, O Lord! Keep us in thy per - fect peace. A-men.

209.

" 'Tis nature's time for prayer." 6,10,10,6.

J. LANCASTER.

'Tis na - ture's time for pray'r, The si - lent prais - es  
of the glo - rious sky, And the earth's o - ri - sons pro - found and  
high, To Heav'n their breath - ings bear.

210.

"Lord, in this holy hour of even." 9,8,9,8.

J. LANCASTER.

Lord, in this holy hour of even.



211.

## "The night is come." 10,10,10,4.

J. LANCASTER.

The night is come where - in at last we rest; God or - der  
this . . . and all things for the best; Be - neath his bless - ing  
fear - less may we lie, . . . Since he is nigh. A - men.

This musical score is for the hymn "The night is come." It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line, which ends with a double bar line and a repeat sign. The lyrics are written below the vocal staves.

212.

## "The day expires." 4,4,6,7,5.

J. LANCASTER.

This musical score is for the hymn "The day expires." It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first line of the hymn. The second system contains the second line, which ends with a double bar line and a repeat sign. The lyrics are written below the vocal staves.

213.

## Hanover. 11s

"Though faint, yet pursuing we go on our way."

DR. CROFT.

214.

## "Just as I am." 8,8,8,6.

J. LANCASTER.

O Lamb of God I come.



215.

## Portuguese. P.M.

READING, 1695.

Two systems of musical notation for the piece 'Portuguese. P.M.' in G major (one sharp). The first system consists of two staves with treble and bass clefs. The second system also consists of two staves. The music is written in a style typical of 17th-century manuscript notation, with many beamed eighth and sixteenth notes. Dynamics include a forte 'f' marking above the first staff of the second system and a piano 'p' marking above the second staff of the second system. The piece concludes with a double bar line.

216.

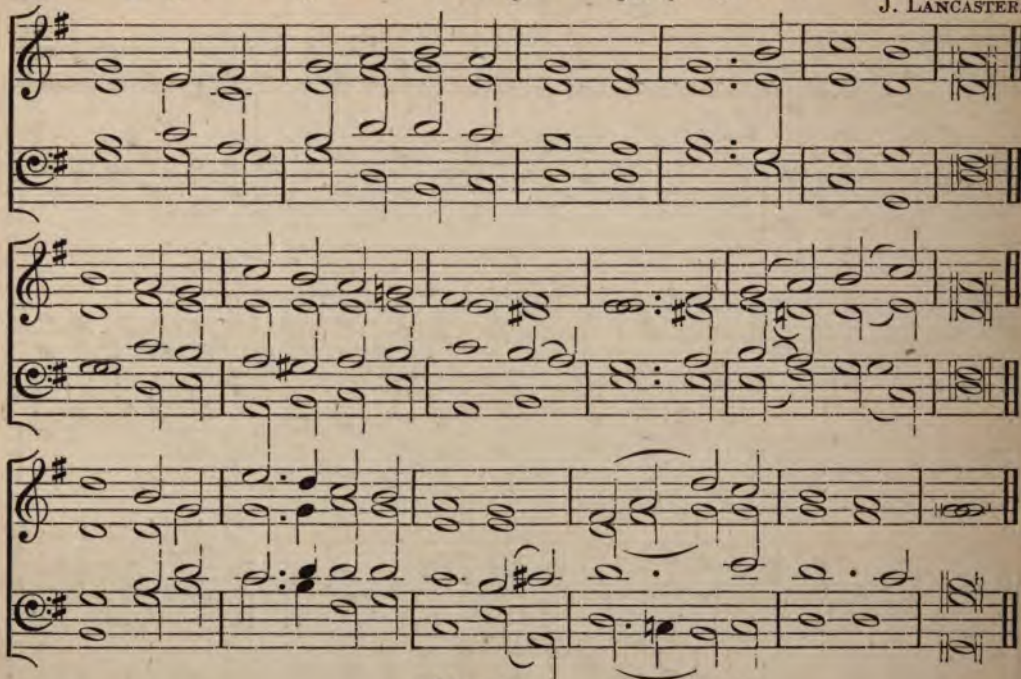
## Solemnity. 8,6,8,4.

JNO. NAYLOR, Mus. Bac.

Two systems of musical notation for the piece 'Solemnity. 8,6,8,4.' in B-flat major (two flats). The first system consists of two staves with treble and bass clefs. The second system also consists of two staves. The music is written in a style typical of 17th-century manuscript notation, with many beamed eighth and sixteenth notes. The piece concludes with a double bar line.



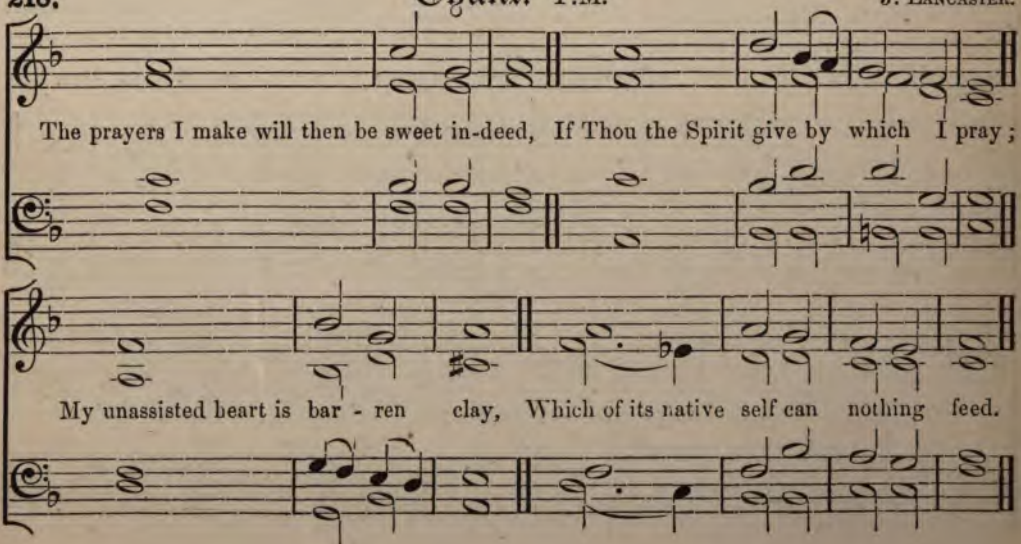
217. "O Lord my God, do Thou Thy holy will." 10,4,10,4,10,4.  
J. LANCASTER.



218.

Chant. P.M.

J. LANCASTER.



219.

## Chant, for 6 lines 8s, or 10s.

J. LANCASTER.

To prayer, to prayer! for the morn-ing breaks, And earth in her Maker's smile a - wakes;

His light is on all be - low and a - bove, The light of gladness, and life, and love.

O then, on the breath of this ear - ly air, Send up the incense of grate - ful prayer.

220.

## Chant. P.M.

LORD MORNINGTON.


Whither, 'midst fall - ing dew, While glow the heavens with the last steps of day.

Far, through their rosy depths, dost thou pur - sue Thy sol - i - ta - ry way.

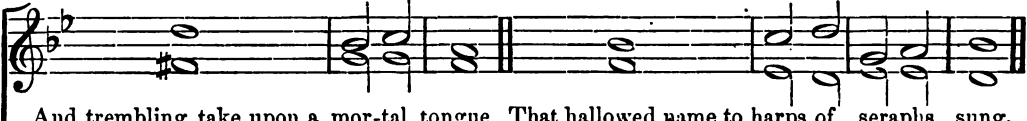
221.

## Chant. P.M.

J. LANCASTER



God of my life, and Author of my days! Permit my feeble voice to lisp thy praise;

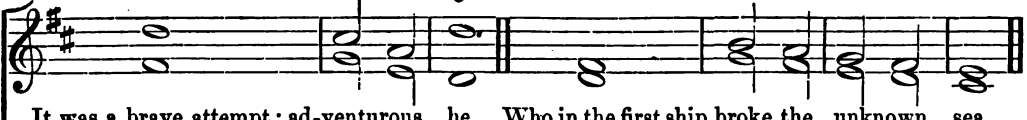


And trembling, take upon a mor-tal tongue, That hallowed name to harps of seraphs sung.

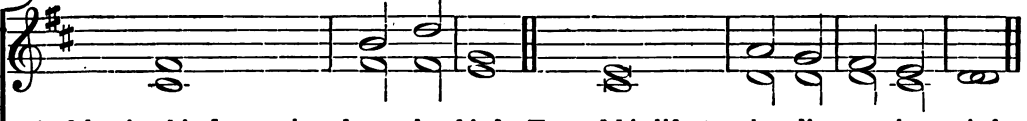
222.

## \*Chant. P.M.

DAVY.



It was a brave attempt: ad-venturous he, Who in the first ship broke the unknown sea,



And leaving his dear native shores be-hind, Trusted his life, to the li-cen-tious wind.

\* In chanting this Hymn, the 6th and 7th,—16th and 17th—and two last lines, must be coupled.



223. "When summer suns their radiance fling." P.M. FARRANT.

When summer suns their ra - diance fling O'er ev'ry bright and beau-teous thing.

11th line.

GREGORIAN.

But worn and languid day and night, To see the same un - chang - ing sight.

25th line.

DR. BLOW.

To look on all this scene of tears, Of doubts, of wish - es, hopes, and fears.

39th line.

TRAVERS.

To feel declining day by day, Each harsher mur - mur die a - way. A - men.

224. "Blessed be Thy Name." (No. 2.) 8,8,8,8. D. JNO. NAYLOR, Mus. Bac.

*mf*

Bless - ed be Thy Name for e - ver, Thou of life the guard and

*p*

giv - er; Thou canst guard thy crea - tures sleep - ing, Heal the heart long

*cres.*

broke with weep - ing, God of still - ness and of mo - tion, Of the

*dim.*

de - sert and the o - cean, Of the moun - tain rock, and ri - ver,

*ff* *rall.*

Bless - ed be thy name for e - - - - - ver.



2ND VERSE.

*p*

Thou who slum-b'rest not, nor sleep - est, Blest are they thou kind - ly

keep - est; God of ev'n - ing's part - ing ray, Of mid-night's gloom, Of

*cres.*

dawn - ing day, That ri - ses from the a - zure sea, Like breath-ings

of e - ter - ni - ty— God of life that fa - deth ne - ver

*ff* *rall.*

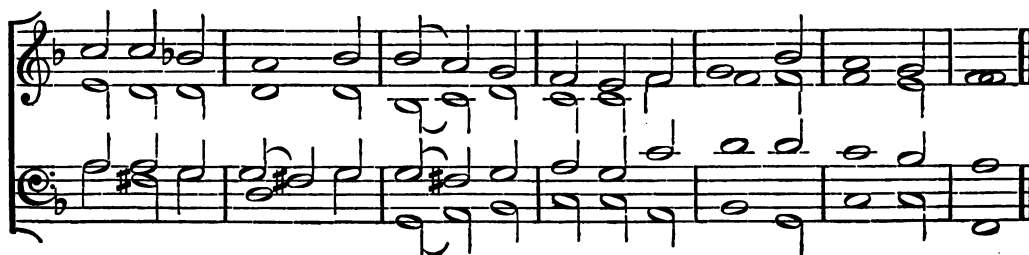
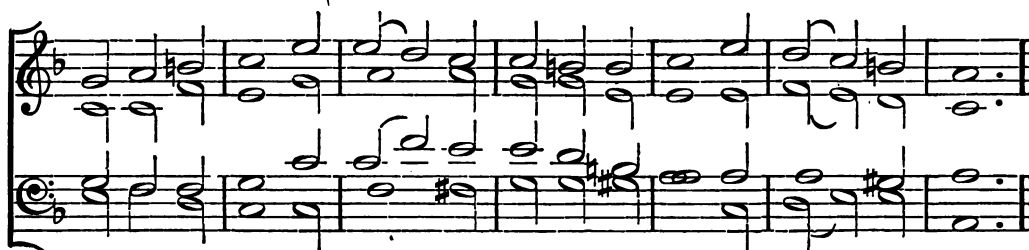
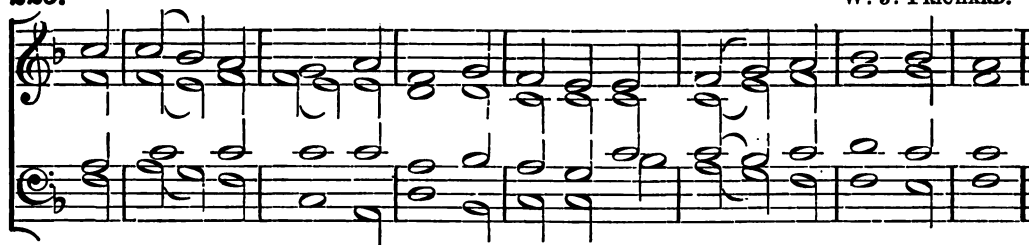
Bless - - ed be Thy Name for e - - - - ver.



# Guidance. 9s. and 6s.

225.

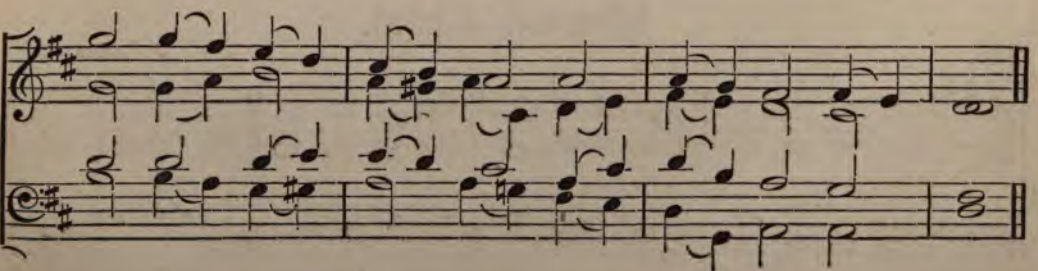
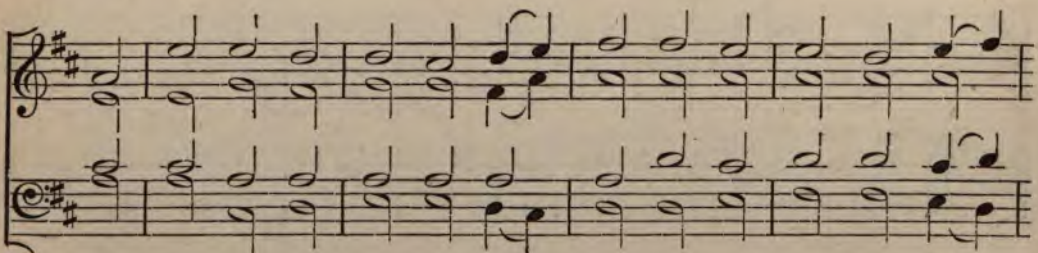
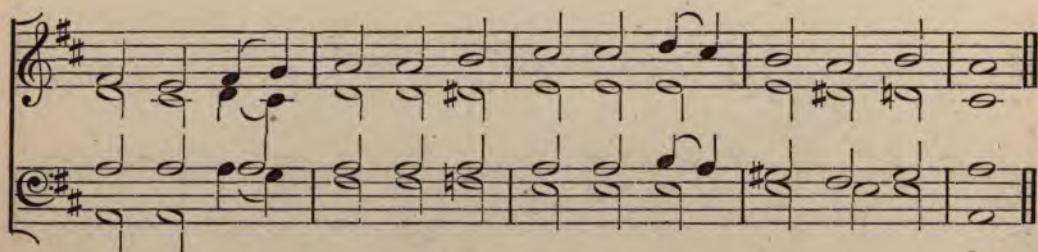
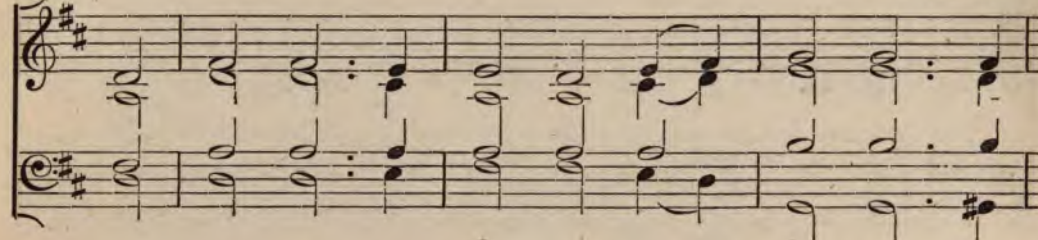
W. J. PRICHARD.



226.

Ebentide. 12,11,12,11.

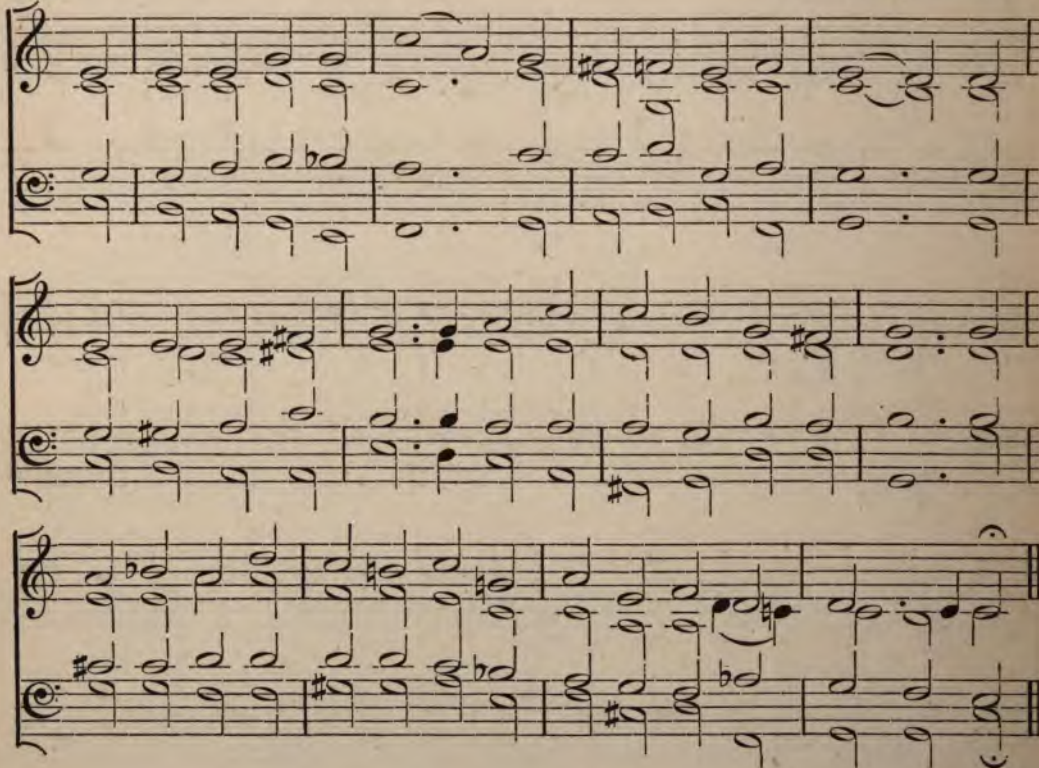
BEETHOVEN.



"friend after friend departs." (No. 3). 6,6,8,6,8,8.

227.

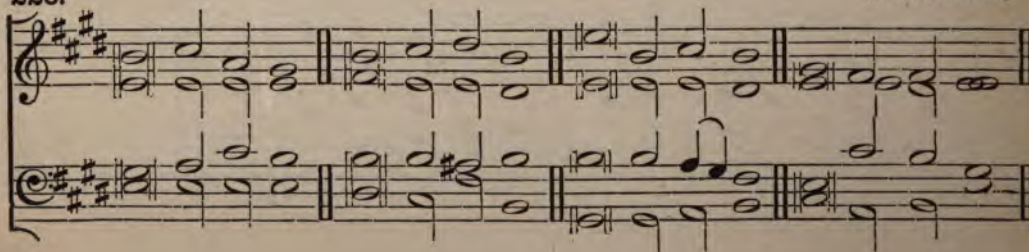
JNO. NAYLOR, Mus. Bac.



Metrical Chant.

228.

J. LANCASTER.

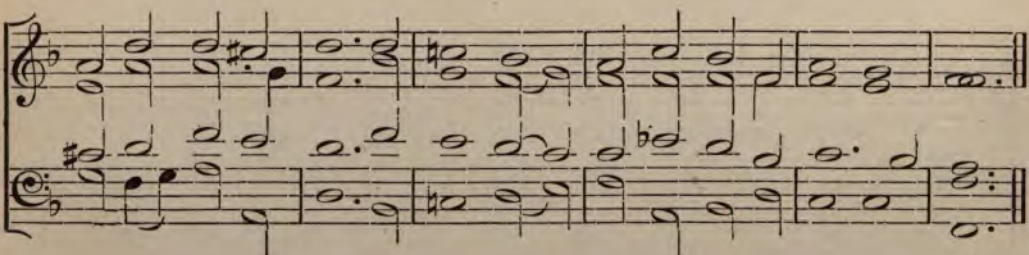
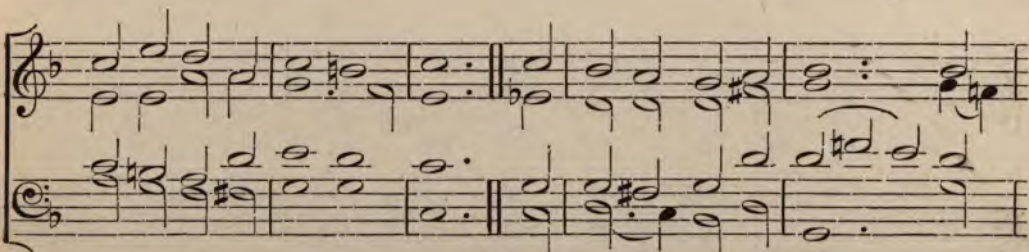
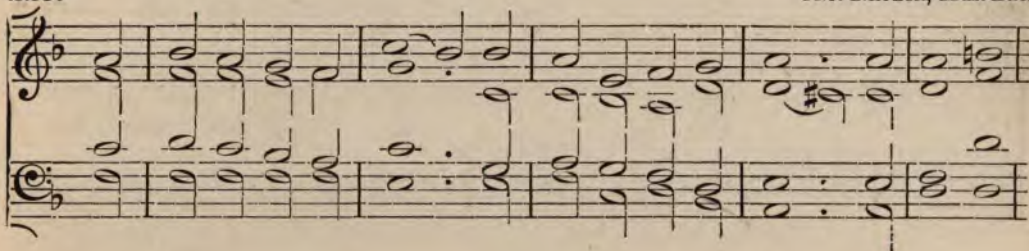




"Thou who didst stoop below." (No. 2.) 6,6,10,6,6,10.

229.

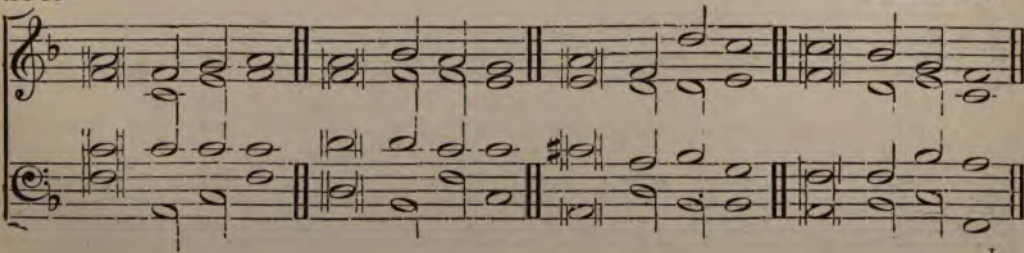
JNO. NAYLOR, Mus. Bac.



Metrical Chant.

230.

J. LANCASTER.



# Casterton. 8,8,7,8,8,7.

231.

J. LANCASTER.

Fa - ther, in high hea - ven dwell - ing, May our ev' - ning

The first system of the hymn is written on two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of eighth and sixteenth notes. The lyrics are printed below the staves.

song be tell - ing Of Thy mer - cy large and free.

The second system of the hymn continues the melody and accompaniment from the first system. The lyrics are printed below the staves.

Through the day Thy love hath fed us, Through the day Thy

The third system of the hymn continues the melody and accompaniment. The lyrics are printed below the staves.

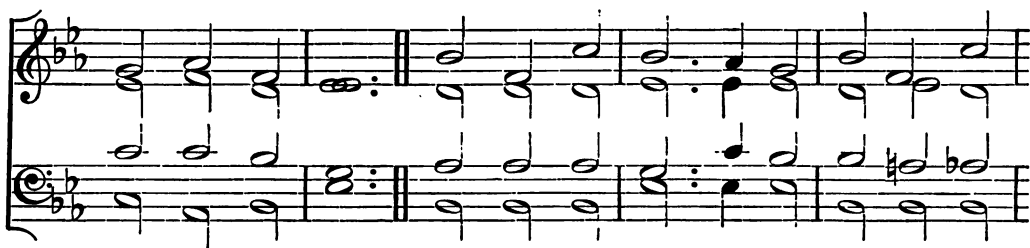
care hath led us, With di - vi - nest cha - ri - ty.

The fourth system of the hymn concludes the melody and accompaniment. The lyrics are printed below the staves.

232.

## Missions. 6,6,4,6,6,6,4.

J. LANCASTER.



Thou, Whose Almighty word  
Chaos and darkness heard,  
And took their flight,  
Hear us we humbly pray;  
And, where the Gospel-day  
Sheds not its glorious ray,  
"Let there be light."



# Supplement.

Walmisley. 6,5,6,5. D.

"In the hour of trial."

J. LANCASTER.

233.

The musical score is written for a single melodic line with harmonic accompaniment. It is in D major, indicated by two sharps (F# and C#) in the key signature. The time signature is 2/4. The score is organized into four systems, each containing a treble staff and a bass staff. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass staff provides accompaniment using chords and single notes. The piece ends with a final double bar line in the fourth system.

234.

## Ogden. 7,6,7,6,7,7.

"When for me the silent oar."

J. R. OGDEN.

By permission of Dr. Martineau.

235.

## Messiah. 4 lines, 7s.

"God of Jesus! hear me now."

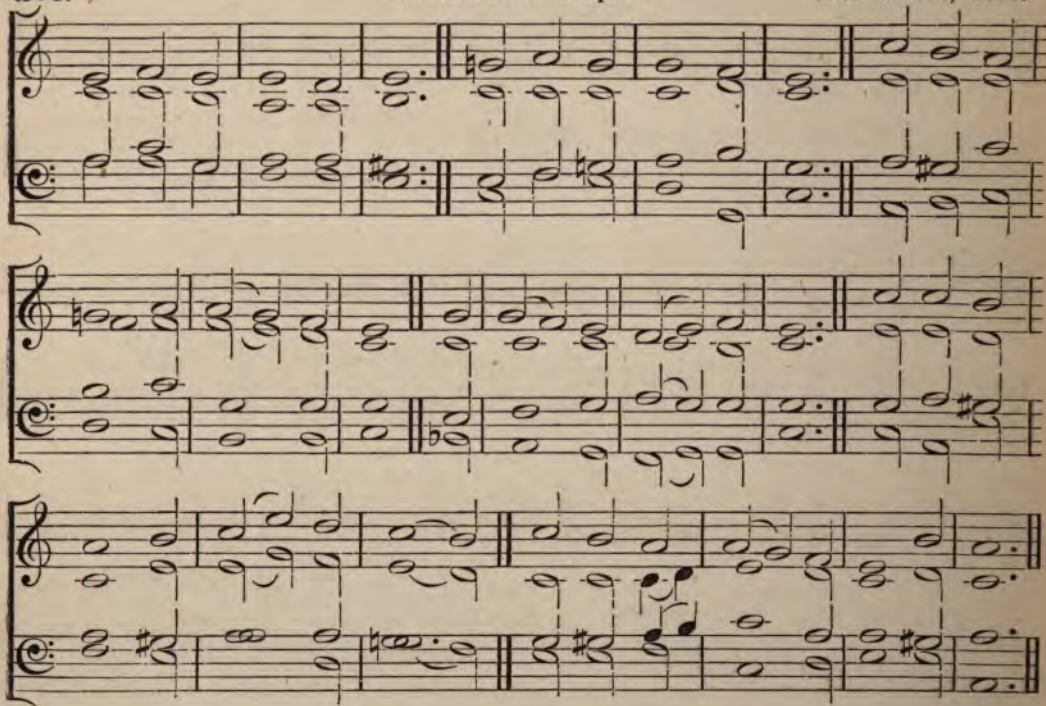
J. R. OGDEN.

By permission of Dr. Martineau.

236.

**Lorton.** 6,6,8,6,8,8.  
 "Friend after friend departs."

J. LANCASTER, 1875.

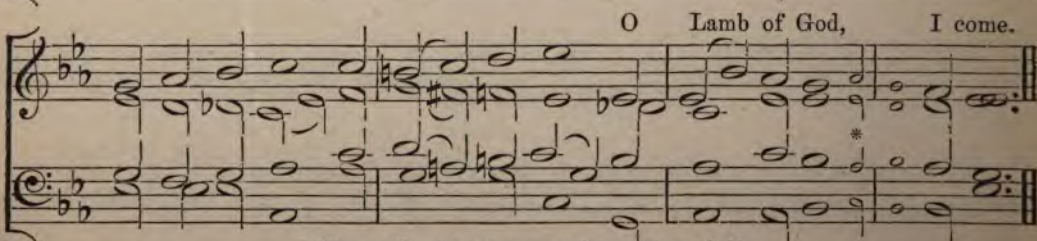
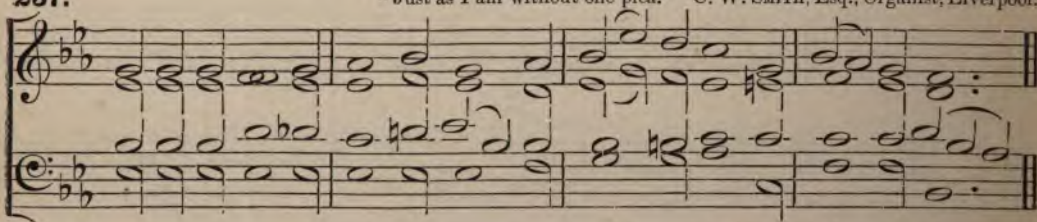


237.

**Liverpool.** 8,8,8,6, or L.M.

"Just as I am without one plea." C. W. SMITH, Esq., Organist, Liverpool.

By permission of



O Lamb of God, I come.

\* The small notes to be sung when used as a L.M.

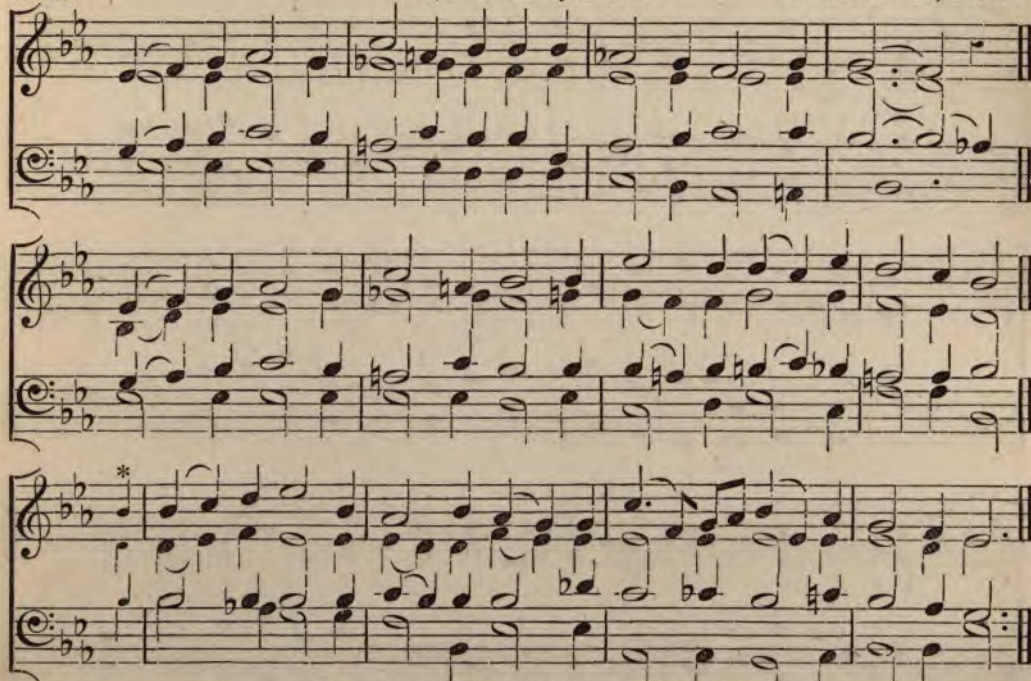


238.

# Wilman. 7,7,7,8,7,8, or 7,7,7,8,8,8.

"Lord, we sit and cry to Thee."

J. LANCASTER, 1873.



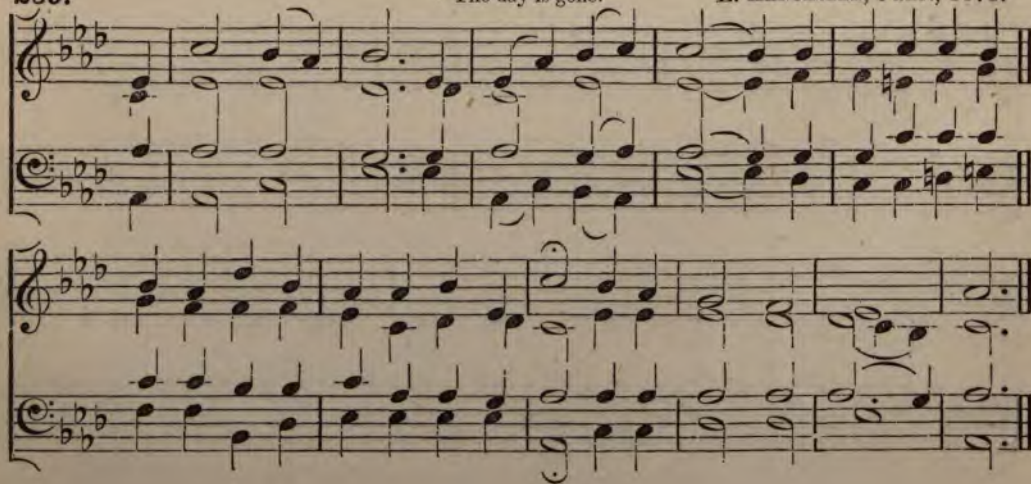
\* The small note to be used in the 2nd verse only.

239.

# Evening. 4,4,7,7,6.

"The day is gone."

E. LANCASTER, Junr., 1873.



240.

## Malvern. 88,88,88.

"Thou art, O God, the life and light."

J. LANCASTER, 1871.

Three systems of musical notation for hymn 240. Each system consists of a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first system contains 8 measures, the second 8 measures, and the third 8 measures, totaling 24 measures. The piece concludes with a double bar line.

Ely. L.M.

Dr. TURTON.

241.

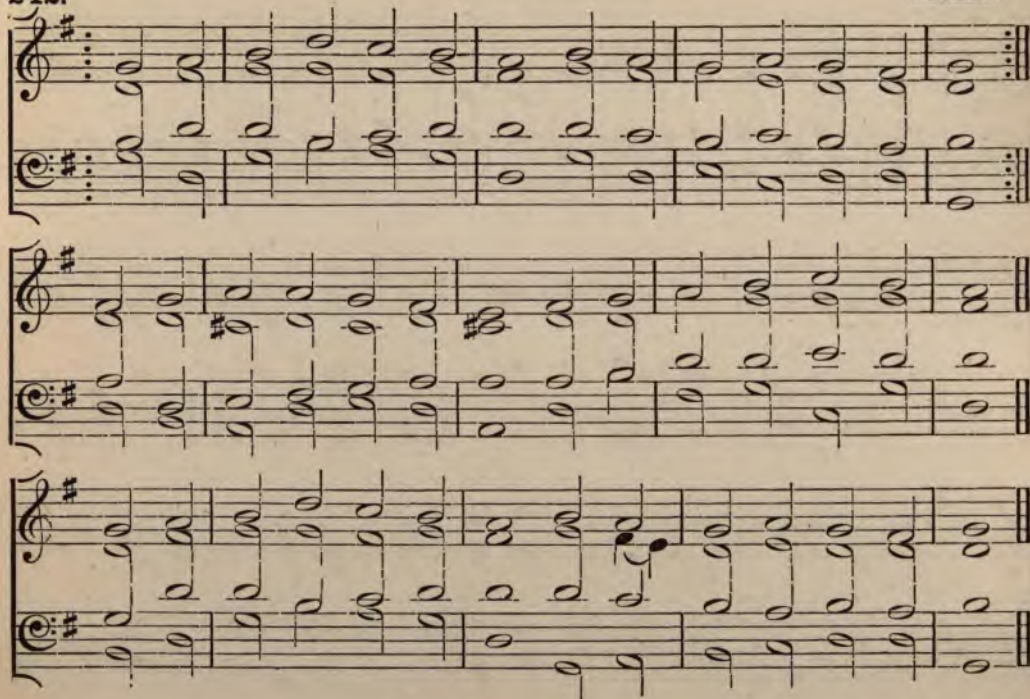
Two systems of musical notation for hymn 241. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F-sharp, C-sharp, G-sharp). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first system contains 8 measures, and the second system contains 8 measures, totaling 16 measures. The piece concludes with a double bar line.



242.

## Cassell. 6 or 8 lines 7s.

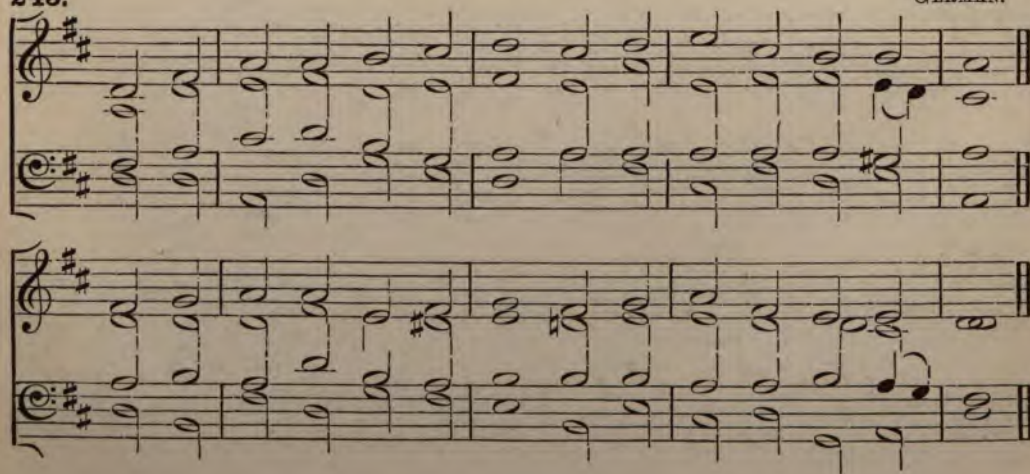
GERMAN.



243.

## Lubeck. 4 lines 7s.

GERMAN.



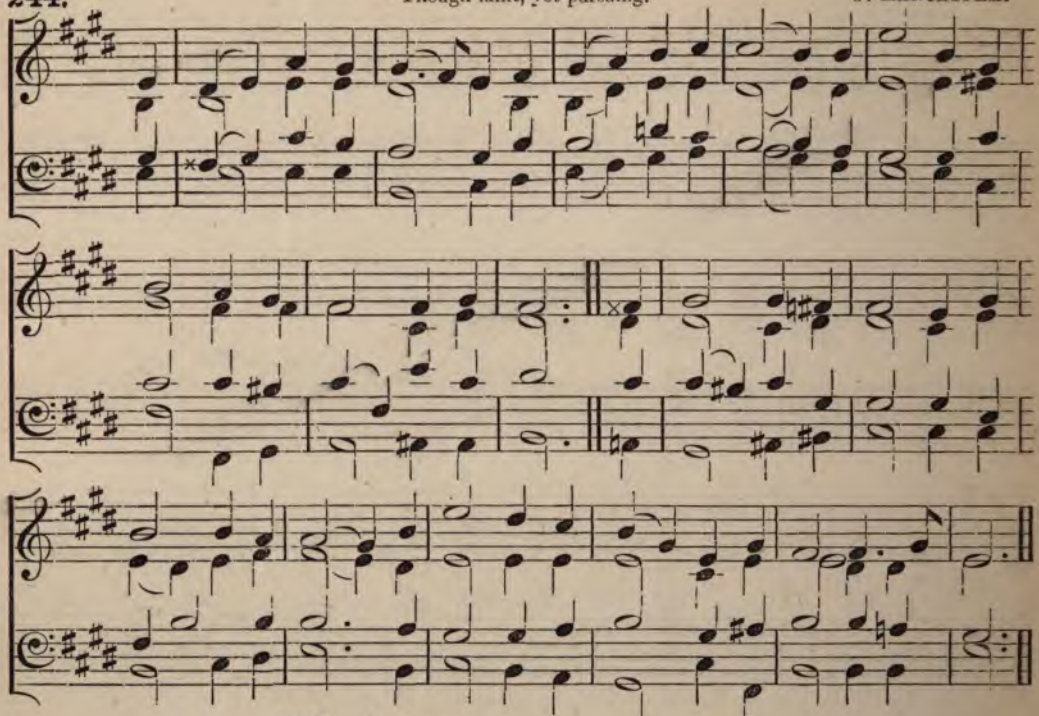


244.

## Livingstone. 11, 11, 11, 11.

"Though faint, yet pursuing."

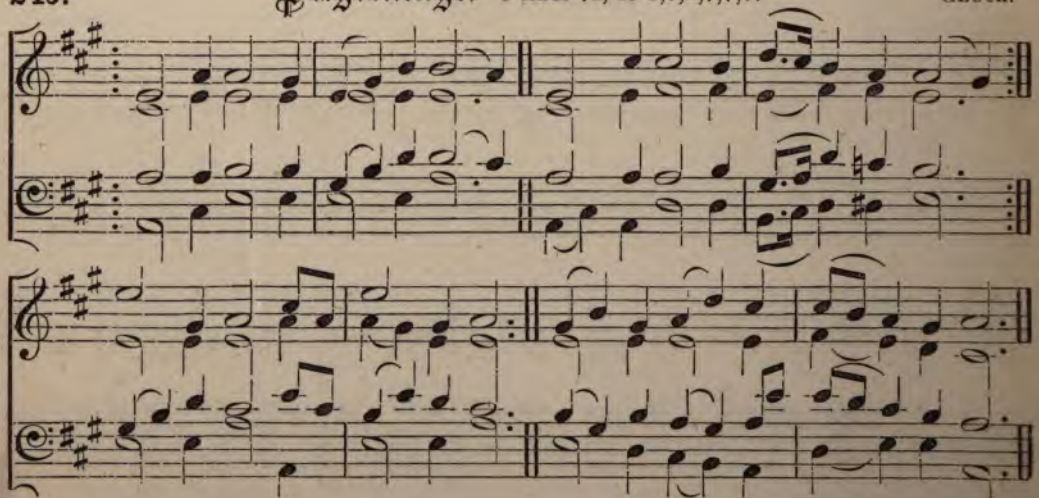
J. LANCASTER.



245.

## Pilgrimage. 6 lines 7s, or 8, 7, 8, 7, 7, 7.

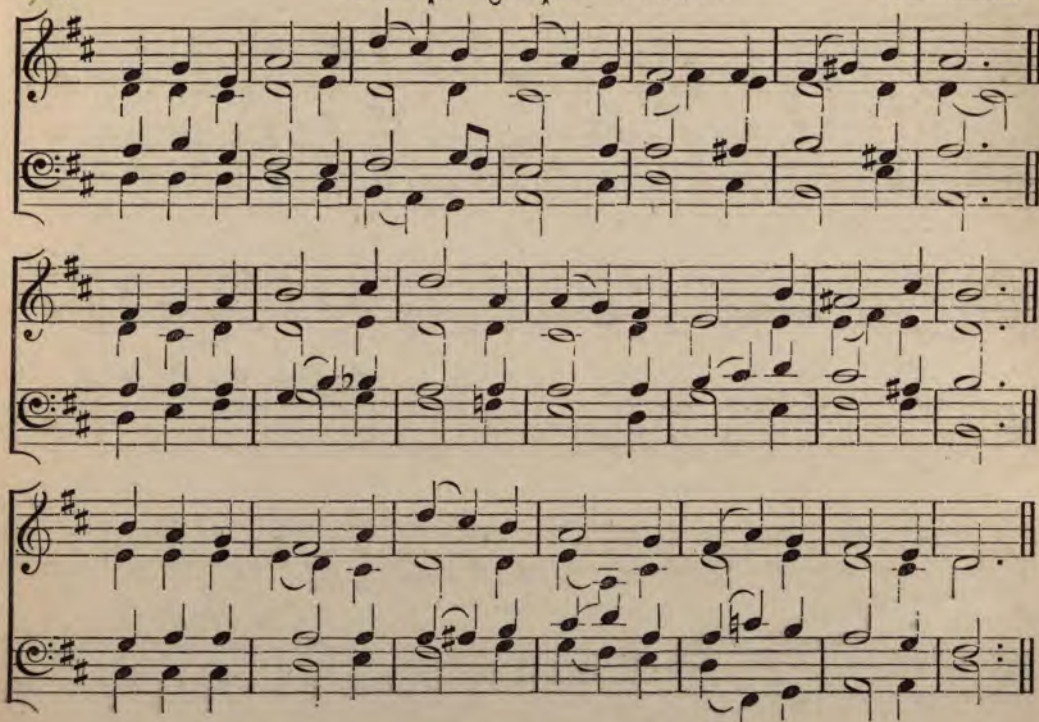
GLUCK.



246.

## Templethorpe. 8,6,8,6,8,6.

J. LANCASTER.

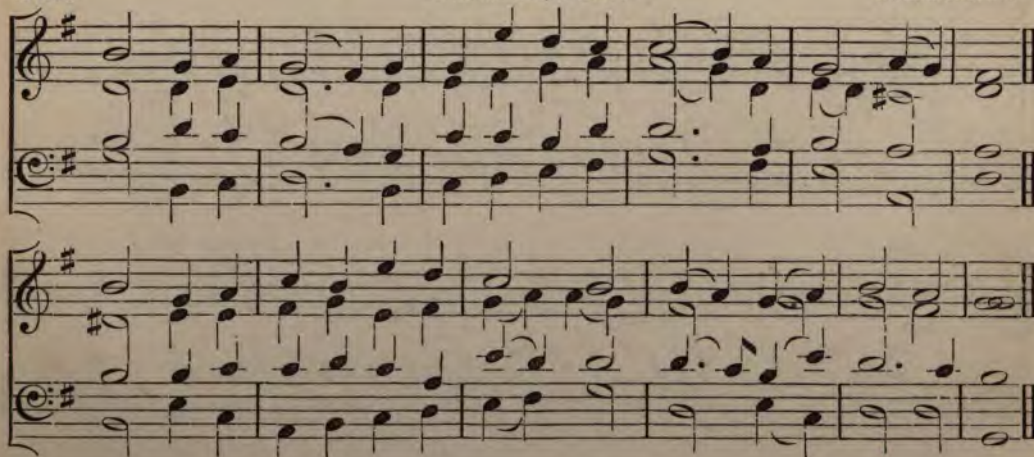


## St. Ethelburga. 10,4,10,4.

247.

"I do not ask, O Lord."

J. LANCASTER.





248.

Spohr. 6,6,6,6,8,8.

SPOHR.

Handwritten musical score for exercise 248 by Spohr. The score is written for piano on two staves (treble and bass clef) in G major (one sharp). The key signature is G major. The time signature is common time (C). The exercise consists of six measures, each containing sixteenth notes. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign. The fourth measure is marked with a double bar line and a repeat sign. The fifth measure is marked with a double bar line and a repeat sign. The sixth measure is marked with a double bar line and a repeat sign. The notation includes various accidentals (sharps, flats, naturals) and rests.

249.

Woodbridge. C.M.

JOWETT.

Handwritten musical score for exercise 249 by Woodbridge. The score is written for piano on two staves (treble and bass clef) in D major (two sharps). The key signature is D major. The time signature is common time (C). The exercise is marked "Slowly." and consists of two systems of four measures each. The notation includes various accidentals (sharps, flats, naturals) and rests.

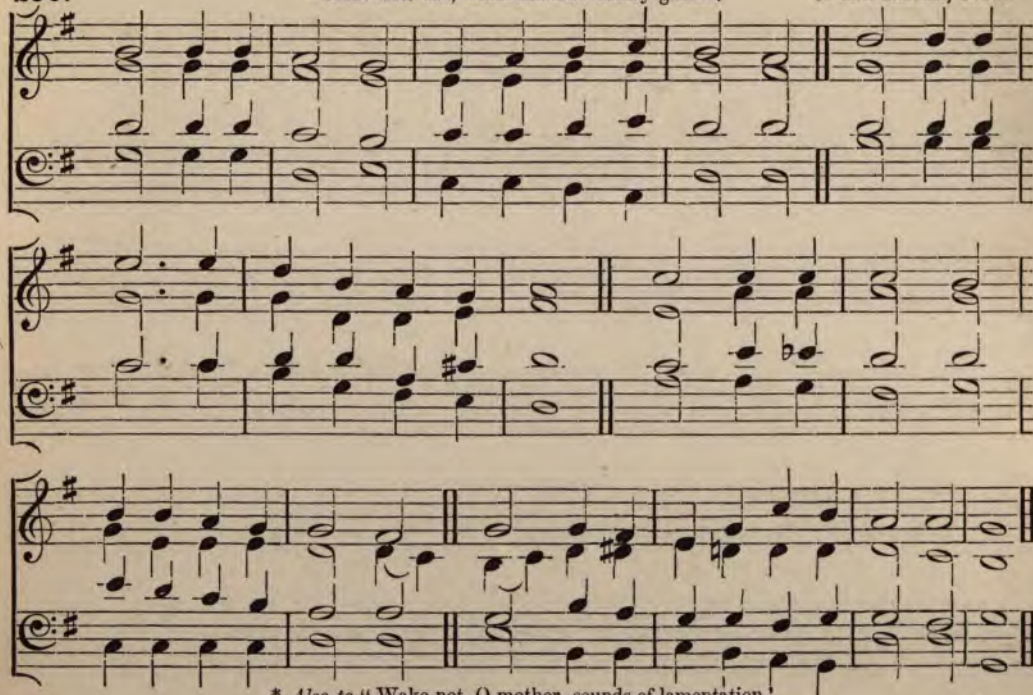


Rest.\* 11,10,11,10.

250.

"Come unto Me, when shadows darkly gather."

J. LANCASTER, 1874.



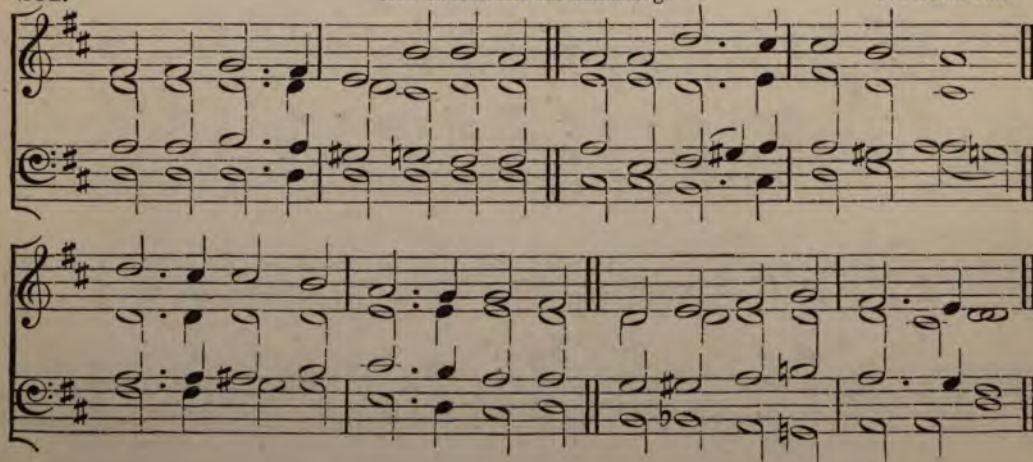
\* Also to "Wake not, O mother, sounds of lamentation."

Montrose. 8,7,8,7.

251.

"Now on land and sea descending."

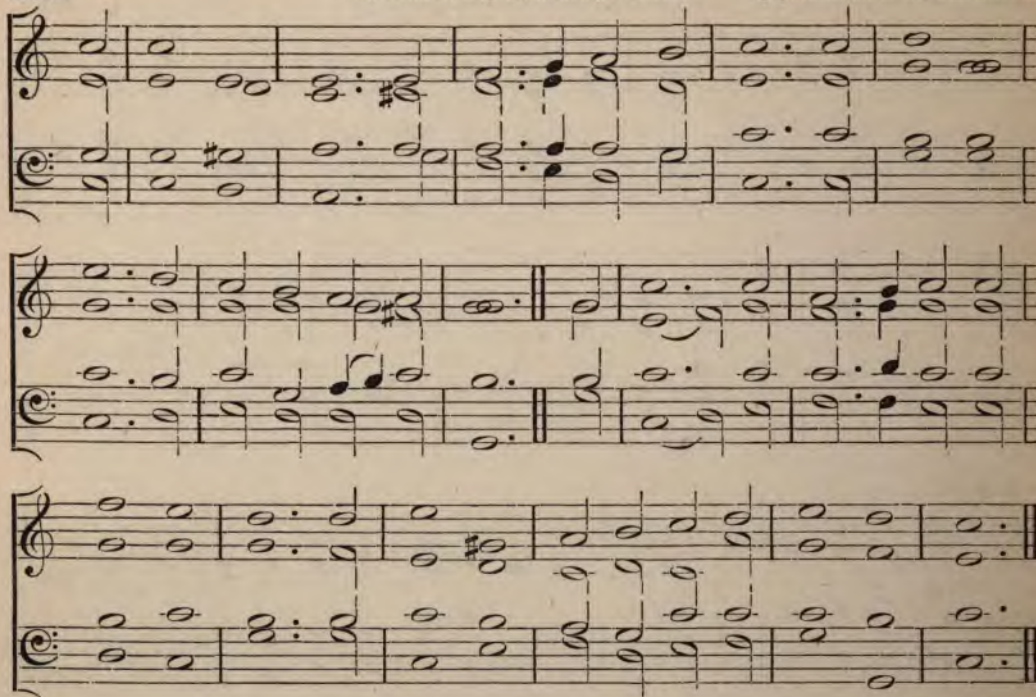
J. LANCASTER.



252.

**Moriab.** 10,10,10,10.  
"Descend to Thy Jerusalem, O Lord."

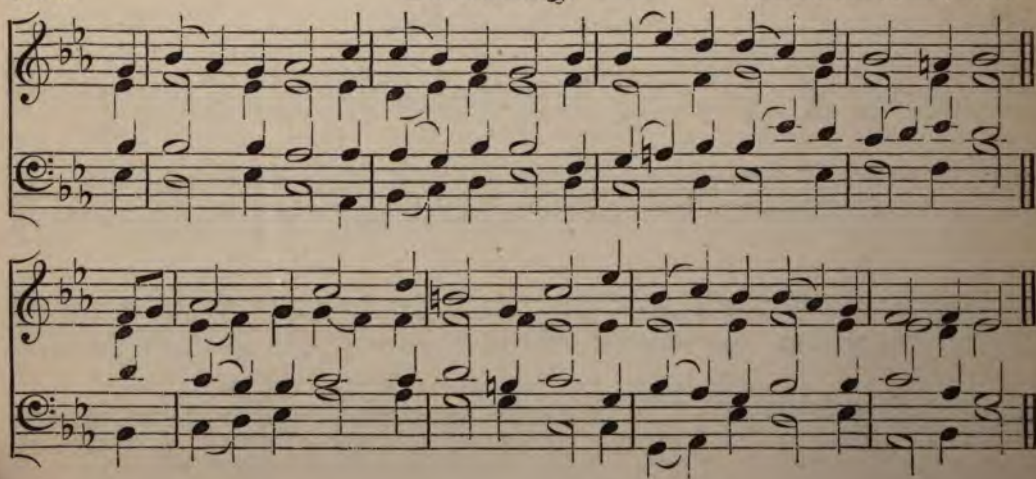
J. R. OGDEN.  
By permission of Dr. Martineau.



253.

**Glenmeay.** L.M.

E. LANCASTER, Junr, 1873.

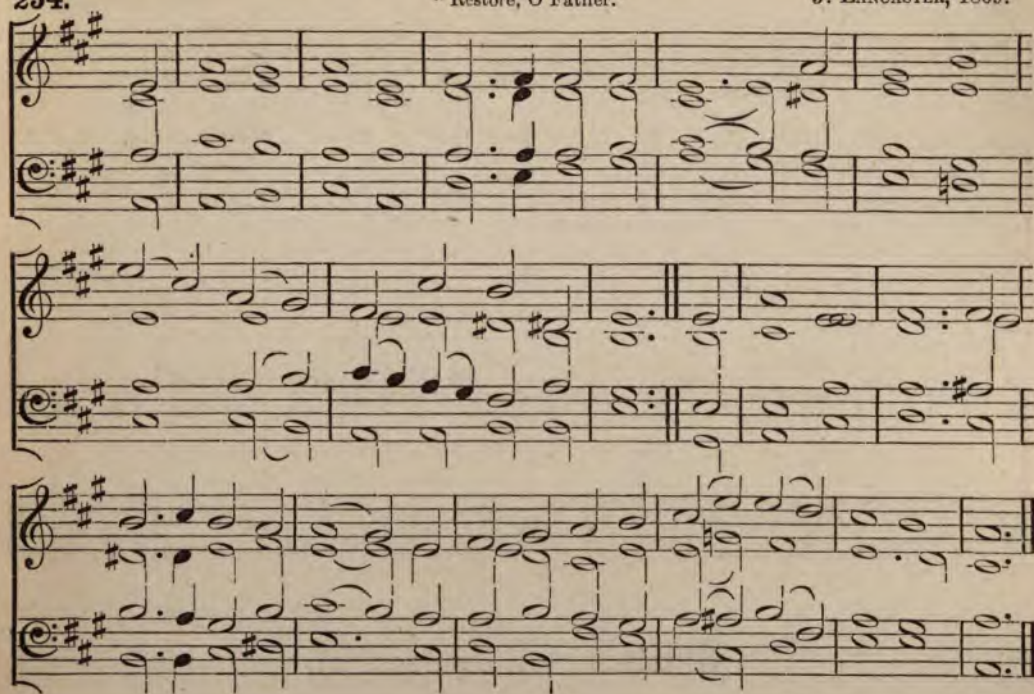




254.

St. Botolph. 10,10,10,10.  
"Restore, O Father."

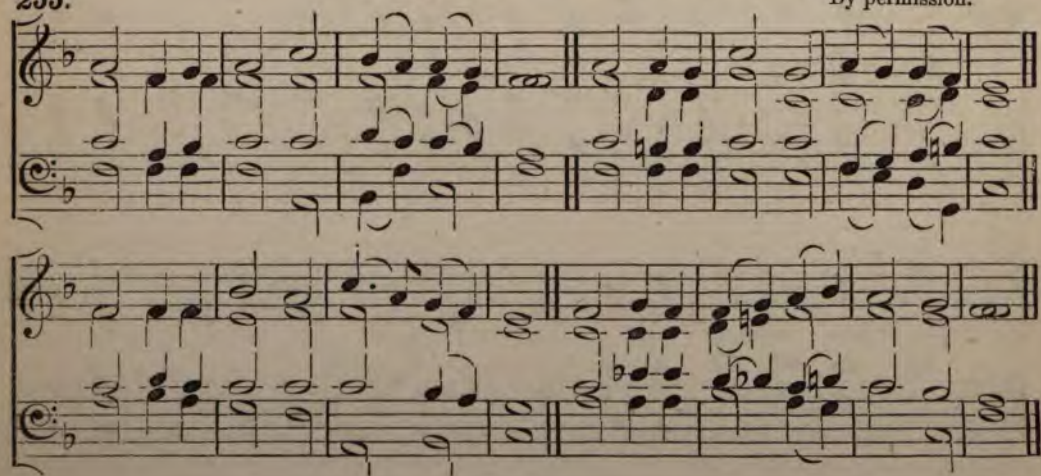
J. LANCASTER, 1869.



255.

St. Agnes. L.M. or 4 lines, 10s.

JAMES LANGRAN, Esq.  
By permission.





# Sanctus.

256.

JABEZ POOL, 1846.

Ho - ly! Ho - ly! Ho - ly! Lord God of Hosts, Heav'n and earth are

*p* *cres.*

full of Thy Glo - ry. Glo - ry be to Thee, O Lord mosthigh. A - men.

*dim.* *dim.*

# Ralwdon. 10,11,11,11,12,11,10,11.

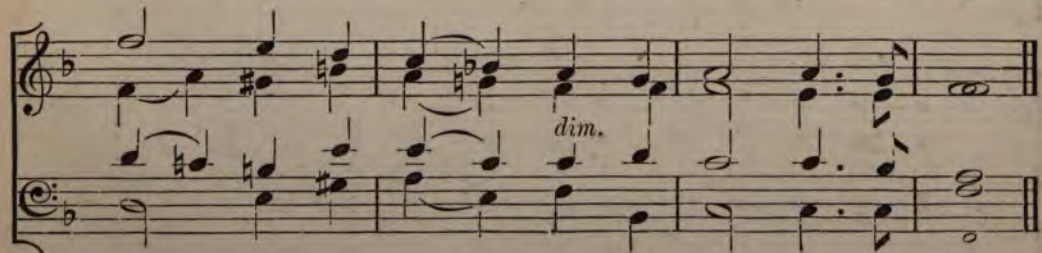
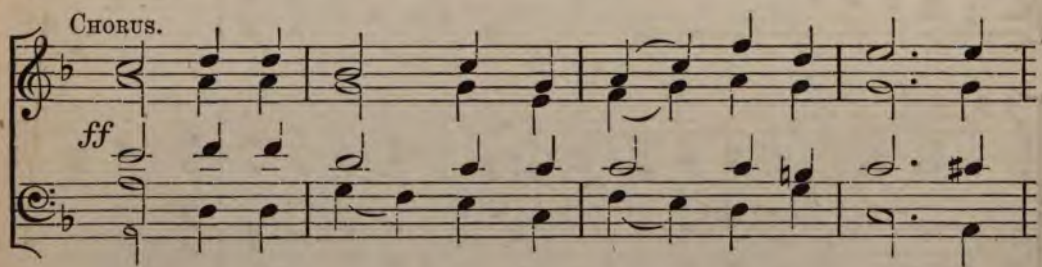
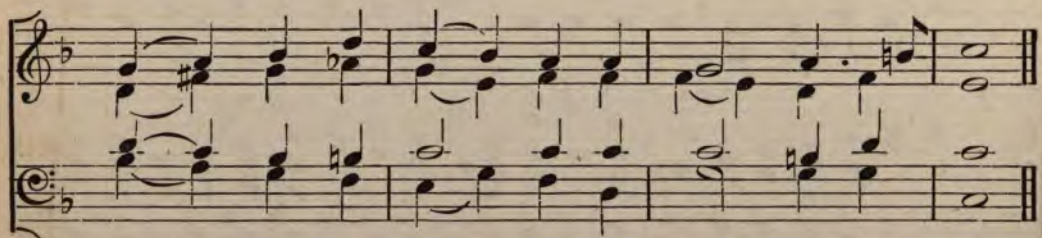
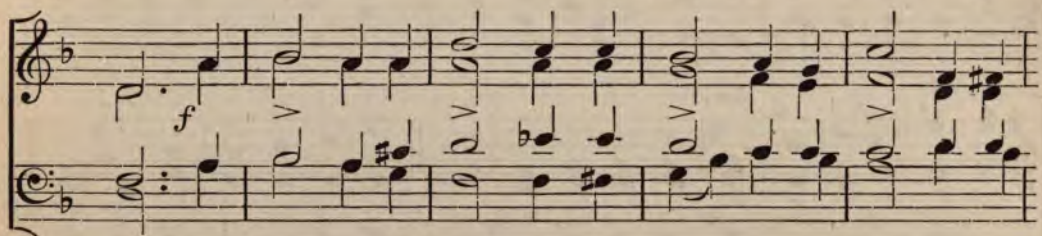
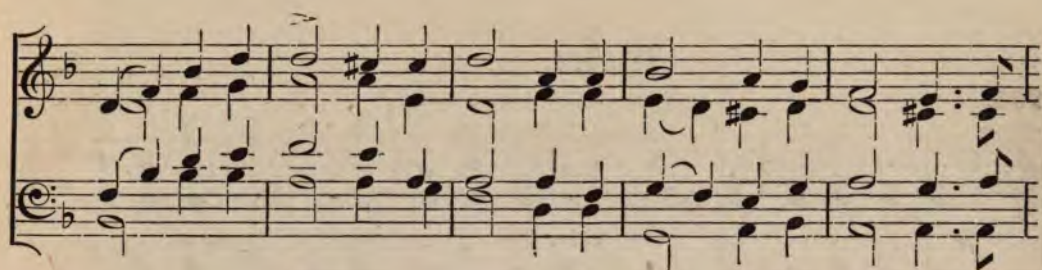
257.

"Lift your glad voices in triumph on high."

J. LANCASTER.

*ff*

*dim.* *p*





258.

**Medex.** 12 lines 7s.  
 "To the Father through the Son."

B. M. DE SOLLA.  
 By permission.

*p* *cres.* *mf*

*dim.* *mf*

*cres.*

*p*

*mf* *ritard.* *ppp*

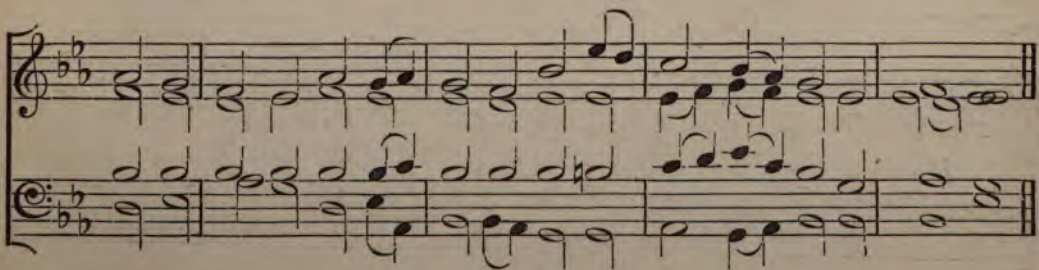
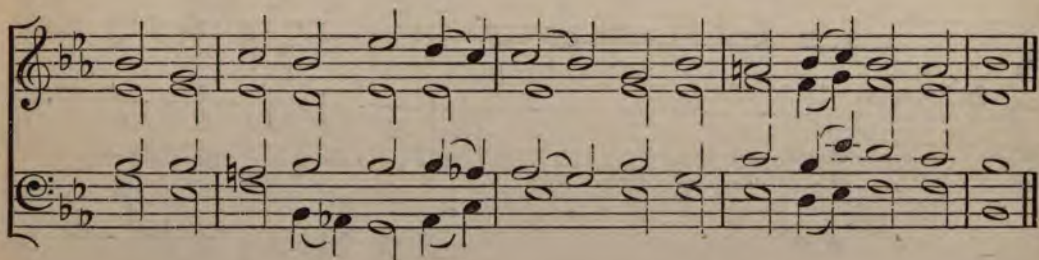
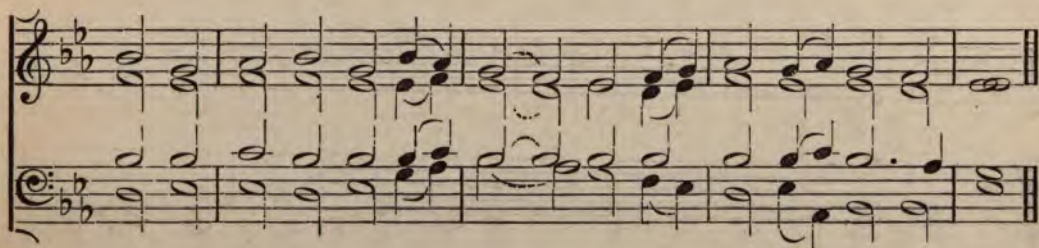
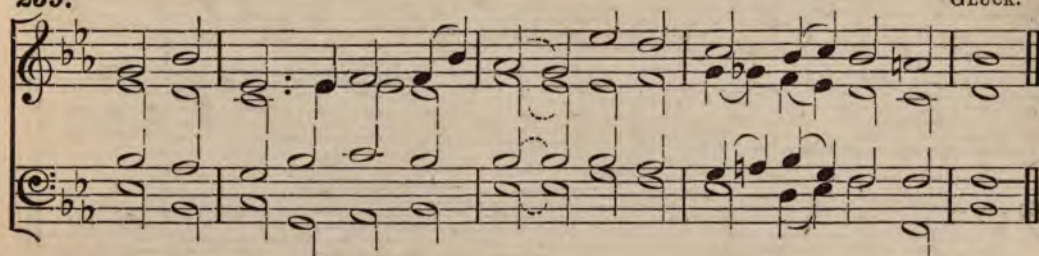


Heber. 7,7,7,7,7,8,8, or 7,8,7,8,7,7,8,8.

"Lo! the lilies of the field."

GLUCK.

259.

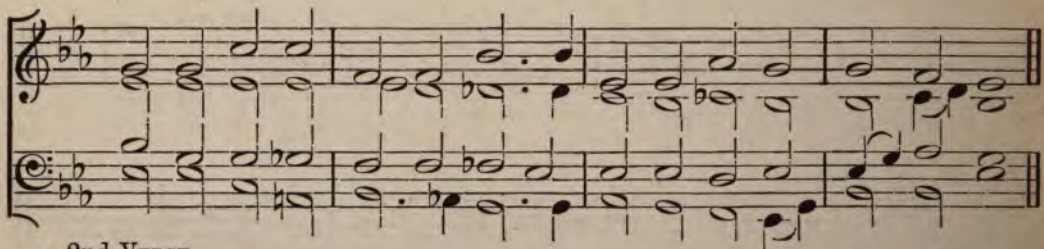
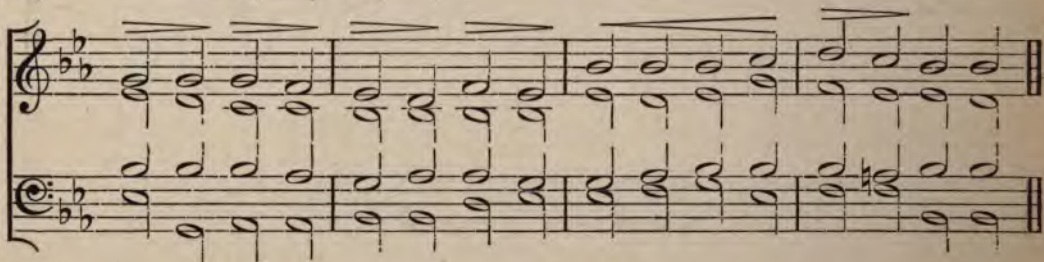
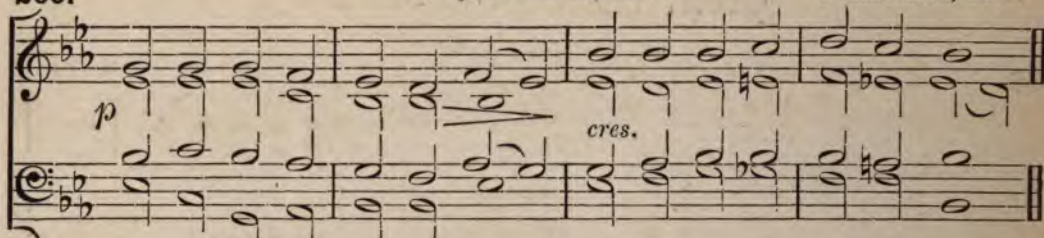


# Pope's Ode. 6 lines 7s. Irregular.

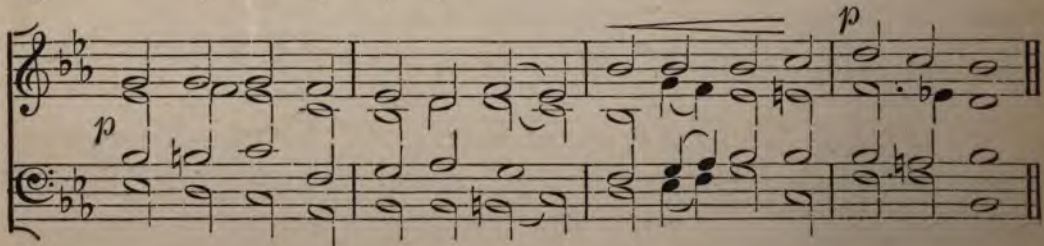
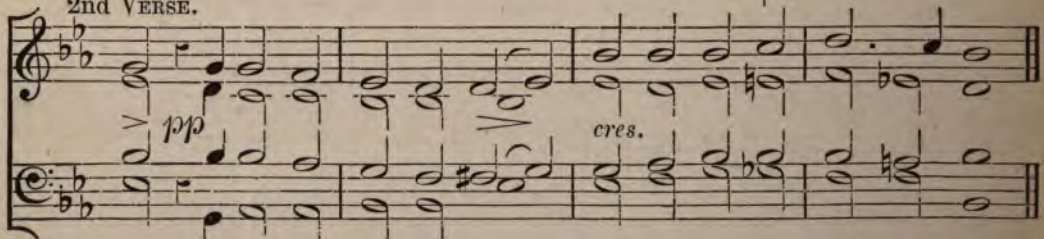
260.

"Vital spark of heavenly flame!"

J. LANCASTER, 1871.



2nd VERSE.





3rd VERSE.

The last verse may be repeated *ad lib.*



Viotti. 8,7,8,7. D.

"See the leaves around us falling."

VIOTTI.

261.

This musical score is for a violin and cello/double bass duo, Op. 8, No. 7 by Niccolò Paganini. The piece is in D major and 3/4 time. It consists of four systems of music, each with a violin staff (treble clef) and a cello/double bass staff (bass clef). The key signature has one sharp (F#). The tempo and character are indicated by the title "8,7,8,7. D." and the subtitle "See the leaves around us falling." The score is written for two staves, with the violin part on the upper staff and the cello/double bass part on the lower staff. The music features intricate bowing techniques, including slurs, accents, and dynamic markings like *sfz* (sforzando). The piece is marked with a repeat sign at the beginning of the second system and ends with a double bar line and repeat dots.

# Marlborough. 8 lines 7s.

"Father, refuge of my soul."

F. W. HINN.

262.

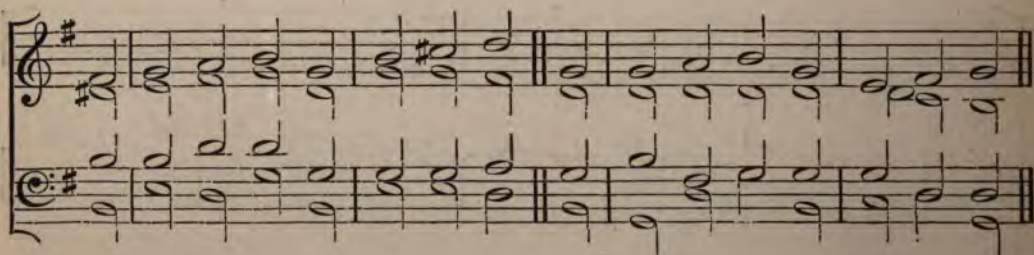
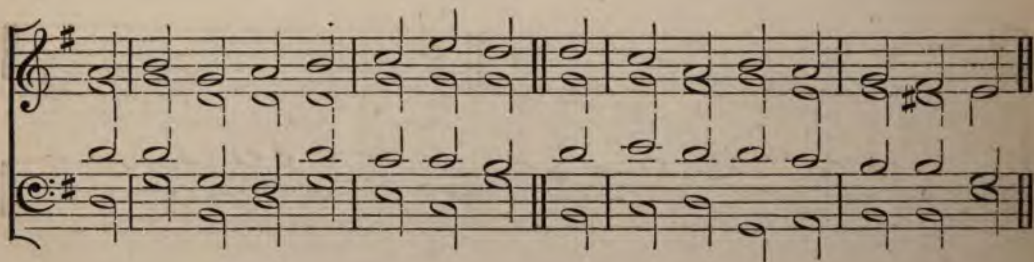
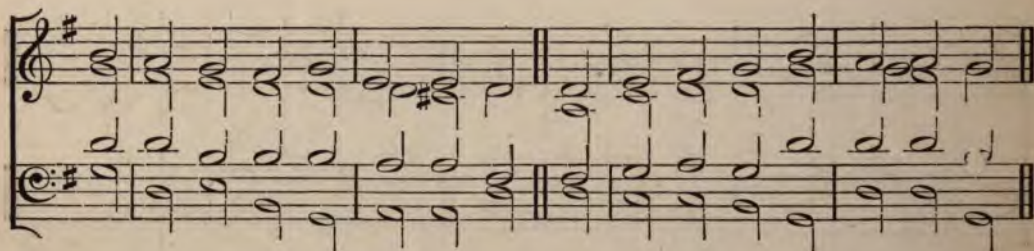
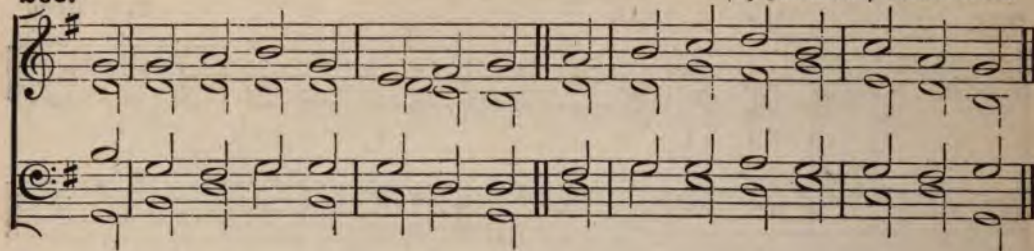


St. Bede. L.M.D.

W. H. MONK.

(By permission) from H.A.M.

263.





264.

# St. Valentine. L.M.D.

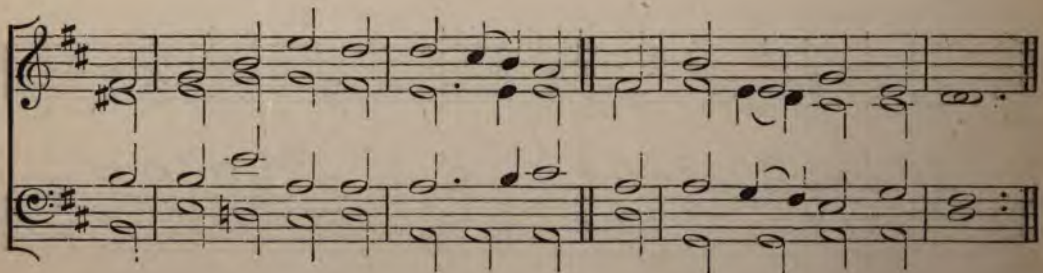
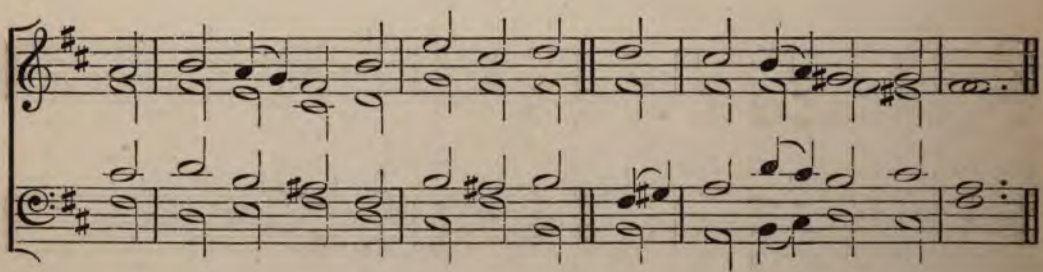
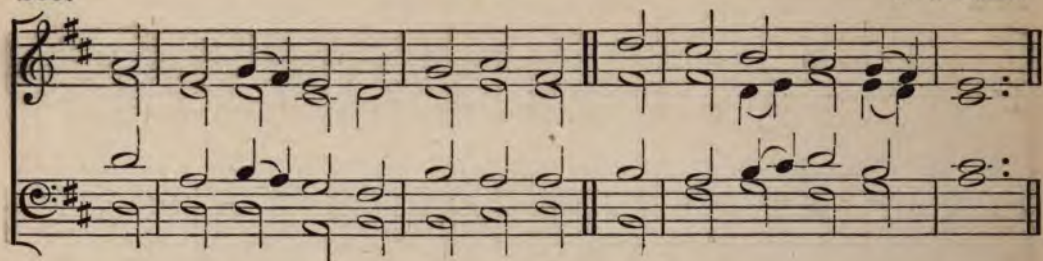
J. LANCASTER, 1878.



Spring Bank. C.M.D.

265.

F. W. HIRD.

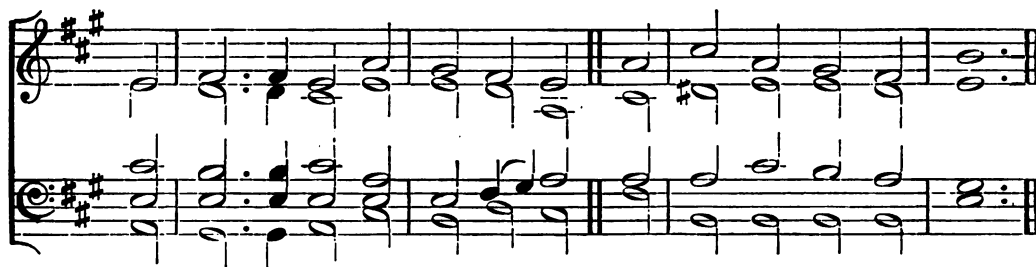
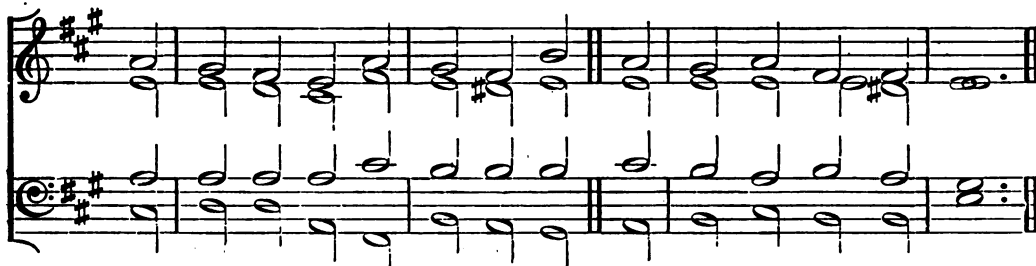


# Clifton. C.M.D.

"It came upon the midnight clear."

J. LANCASTER.

266.





# Montgomery. 8,7,8,7,4,7

267.

"Angels from the realms of glory."

BEETHOVEN.

267. "Angels from the realms of glory." BEETHOVEN.

268.

## Ordination. C.M.

TALLIS.

268. Ordination. C.M. TALLIS.

269.

# St. Saviour, 6 lines 7s.

"Go to dark Gethsemane."

J. LANCASTER, 1869.

270.

# Berlin. No. 2. L.M.

MENDELSSOHN.

(The harmonies by permission from the Church Psalter and Hymn Book.)



271.

## Memphis. 7,8,7,8.

"Fear no more the clanking chain."

Dr. JOHN NAYLOR.

*Slowly.*

272.

## St. Andrew's. 7,8,7,8,4.

"Jesus lives! no longer now."

J. LANCASTER.

Hal - le - lu - jah. A - men.

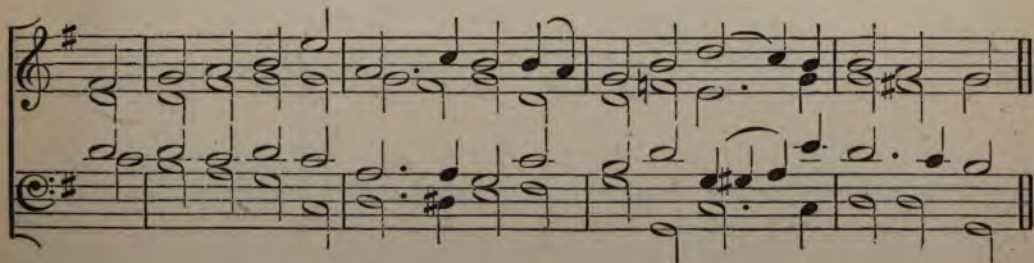
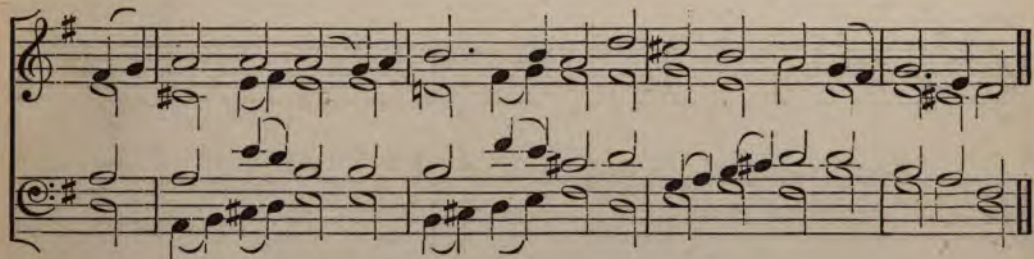
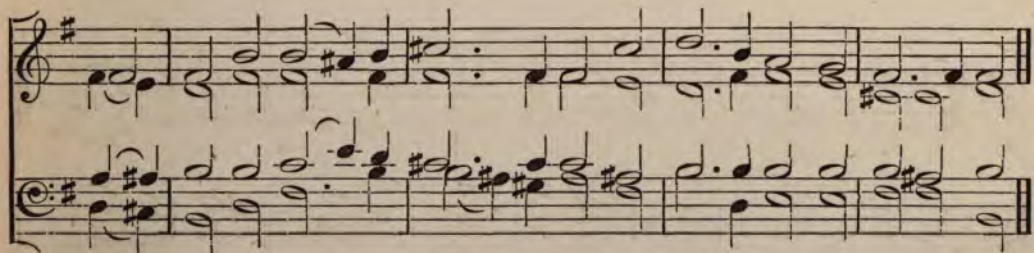
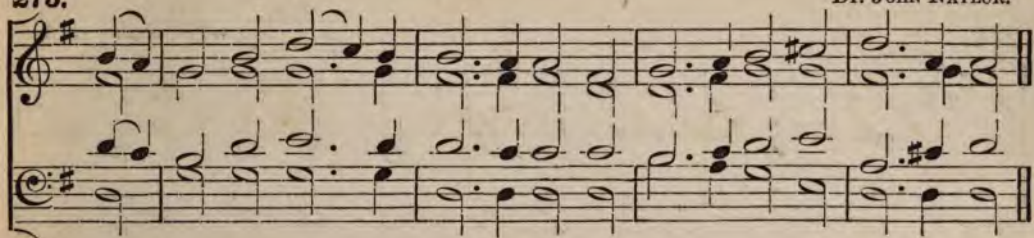
*ff* *p*



Sebastian. L.M.D.

273.

Dr. JOHN NAYLOR.

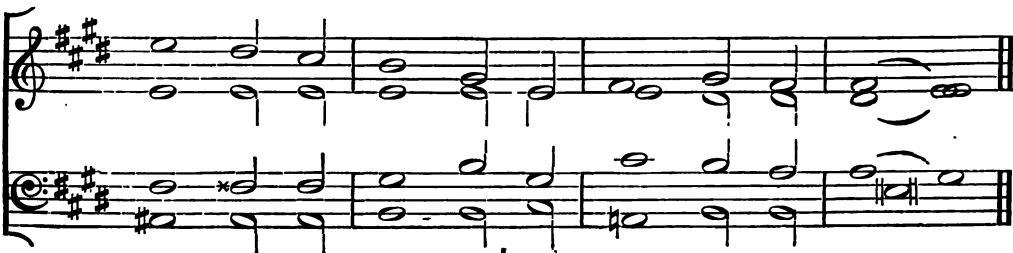
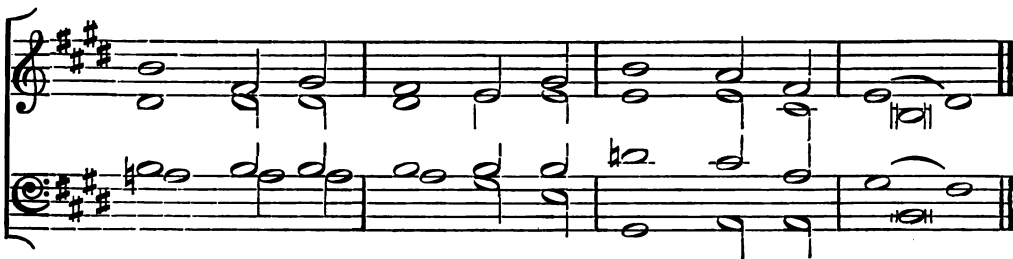
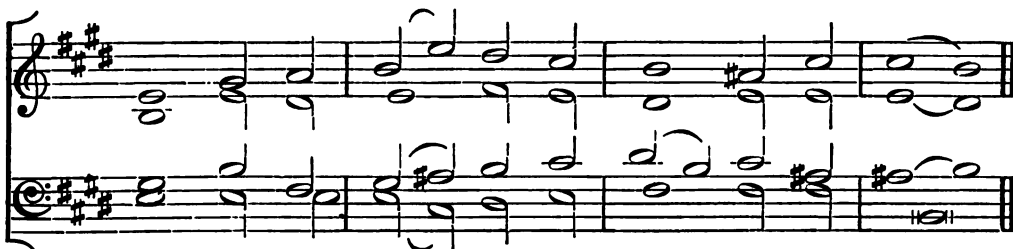


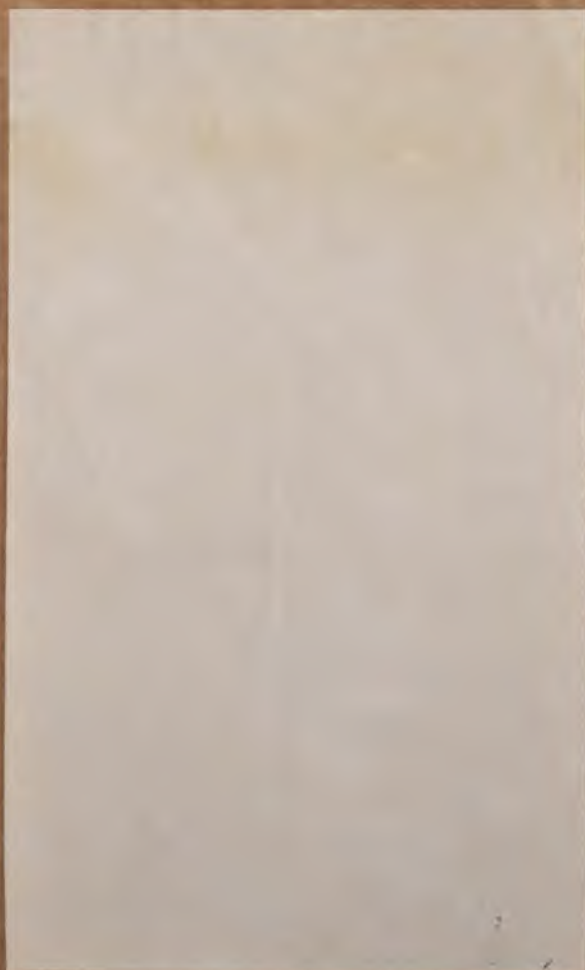
# All Souls. 10,10,10,10.

"O what the joy and the glory must be."

274.

W. H. KEMP. 1875.







M14.L36 1875  
The Leeds tune book,  
Andover-Harvard



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